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COVER: In a 1930s photograph, a wall in child star Jane Withers's parents' home is lined with portraits of such Hollywood stars as Judy Garland, Clark Gable, Fred MacMurray and Ginger Rogers. Photograph courtesy Academy of Motion Picture Arts and Sciences.

TABLE OF CONTENTS

April 1994

HOLLYWOOD-AT-HOME

122 **Rudolph Valentino**
The Sheik's Leading Man at Falcon Lair
Text by Gavin Lambert

128 **Clara Bow**
The "It" Girl's Notorious House in Beverly Hills
Text by David Stenn

130 **John Barrymore**
The Great Profile on Tower Road
Text by Margot Peters

136 **Jean Harlow**
The Star of *Dinner at Eight* and *Bombshell* in Holmby Hills
Text by David Stenn

144 **Bela Lugosi**
A Modest Hollywood Bungalow for the Star of *Dracula*
Text by Charles Lockwood

146 **Mae West at the Ravenswood**
Diamond Lil's Glittery Los Angeles Apartment
Text by Michael Frank

150 **W. C. Fields**
The Cantankerous Comedian at His Country Estate in Encino
Text by Anne Edwards

154 **Thomas Ince's Dias Dorados**
Spanish-Style Grandeur for a Pioneer Producer
Text by Marc Wanamaker

160 **Fay Wray**
King Kong's Favorite Costar at Home in Los Angeles
Text by Steven M. L. Aronson

164 **Western Star Tom Mix**
King of the Movie Cowboys in Beverly Hills
Text by Brendan Gill

170 **Marion Davies' Ocean House**
The Santa Monica Palace Ruled by Hearst's Mistress
Text by Anne Edwards

176 **Ramon Novarro**
A Screen Idol's Lloyd Wright House
Architecture by Lloyd Wright
Text by Brendan Gill

184 **Constance Bennett**
The Holmby Hills Residence of the Sophisticated Star of *Topper*
Architecture by James E. Dolena
Interior Design by William Haines
Text by Michael Frank

188 **Douglas Fairbanks, Jr.**
Remembering Hollywood's Golden Era in Pacific Palisades
Text by Brendan Gill

192 **Darryl Zanuck**
The Producer-Director's Beach House by Wallace Neff
Architecture by Wallace Neff
Interior Design by Cornelia Conger
Text by Anne Edwards

continued on page 6


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TABLE OF CONTENTS

April 1994

HOLLYWOOD-AT-HOME

196 **Ginger Rogers**
Rolling Back the Rugs in Coldwater Canyon
Text by Michael Frank

200 **At Home with Alan Ladd**
A Holmby Hills House Built by the Star of *Shane*
Text by A. Scott Berg

204 **Ida Lupino in Brentwood**
The Fiery Actress' Taste for the English Style
Text by Gavin Lambert

208 **Tyrone Power**
The *Razor's Edge* Star at His Brentwood Mansion
Architecture by Paul Williams
Text by Steven M. L. Aronson

212 **Errol Flynn**
A Swashbuckling Life at Mulholland House
Text by Gavin Lambert

216 **Loretta Young**
The *Farmer's Daughter* Heroine on Sunset Boulevard
Architecture by Garrett Van Pelt
Interior Design by Gladys Belzer
Text by Donald Spoto

220 **Joel McCrea**
A Ranch for the Star of *Sullivan's Travels*
Text by A. Scott Berg

226 **Mervyn LeRoy**
The *Gone With the Wind* Producer's Contemporary House in Bel-Air
Architecture and Interior Design by Samuel Marx
Text by Gerald Clarke

230 **Marilyn Monroe**
The Nomadic Life of a Screen Legend
Text by Donald Spoto

238 **Steve McQueen**
A Brentwood Retreat Suited to the Dynamic Star
Interior Design by Peter Shore
Text by Charles Champlin

242 **Steven Spielberg**
The Director Expands His Horizons in Pacific Palisades
Architecture by Harry Newman, AIA, CCIDC
Interior Design by Frank K. Pennino
Text by Pilar Viladas/Photography by Mary E. Nichols

248 **Martin Scorsese's New York Story**
An 1860s Town House for the *Age of Innocence* Director
Interior Design by Karen Houghton
Text by Judith Thurman/Photography by Durston Saylor

256 **Art: Vintage Movie Posters**
Memorable Images from Hollywood's Past
Text by Michael Webb

262 **Private Screenings**
Re-creating Movie Magic at Home
Theater Design by Theo Kalomirakis
Text by Nicholas von Hoffman/Photography by Phillip H. Ennis

DEPARTMENTS

16 **Letters from Readers**

20 **Contributors**

22 **Portrait: Billy Wilder**
Sunset Boulevard's Creator Talks of the Town
By Gerald Clarke

30 **A Tour of Stars' Homes**
Origins of a Popular Hollywood Pastime
By Charles Lockwood

40 **Antiques Notebook: Hollywood Memorabilia**
The Market for Icons of the Golden Age Heats Up
By Ann E. Berman

64 **Designing Films: William Cameron Menzies**
Vivid Images from a Master Art Director
By Michael Webb

86 **Written in the Stars**
Collecting Signature Items of Film Legends
By Christopher Finch

102 **Building the Movies**
Tracing the Evolution of Set Design
By Marc Wanamaker

112 **AD Wired**
Movie-Viewing Hardware Comes of Age
By Nicholas von Hoffman

292 **AD-at-Large**
Inside the Design World

300 **Reader's Directory**

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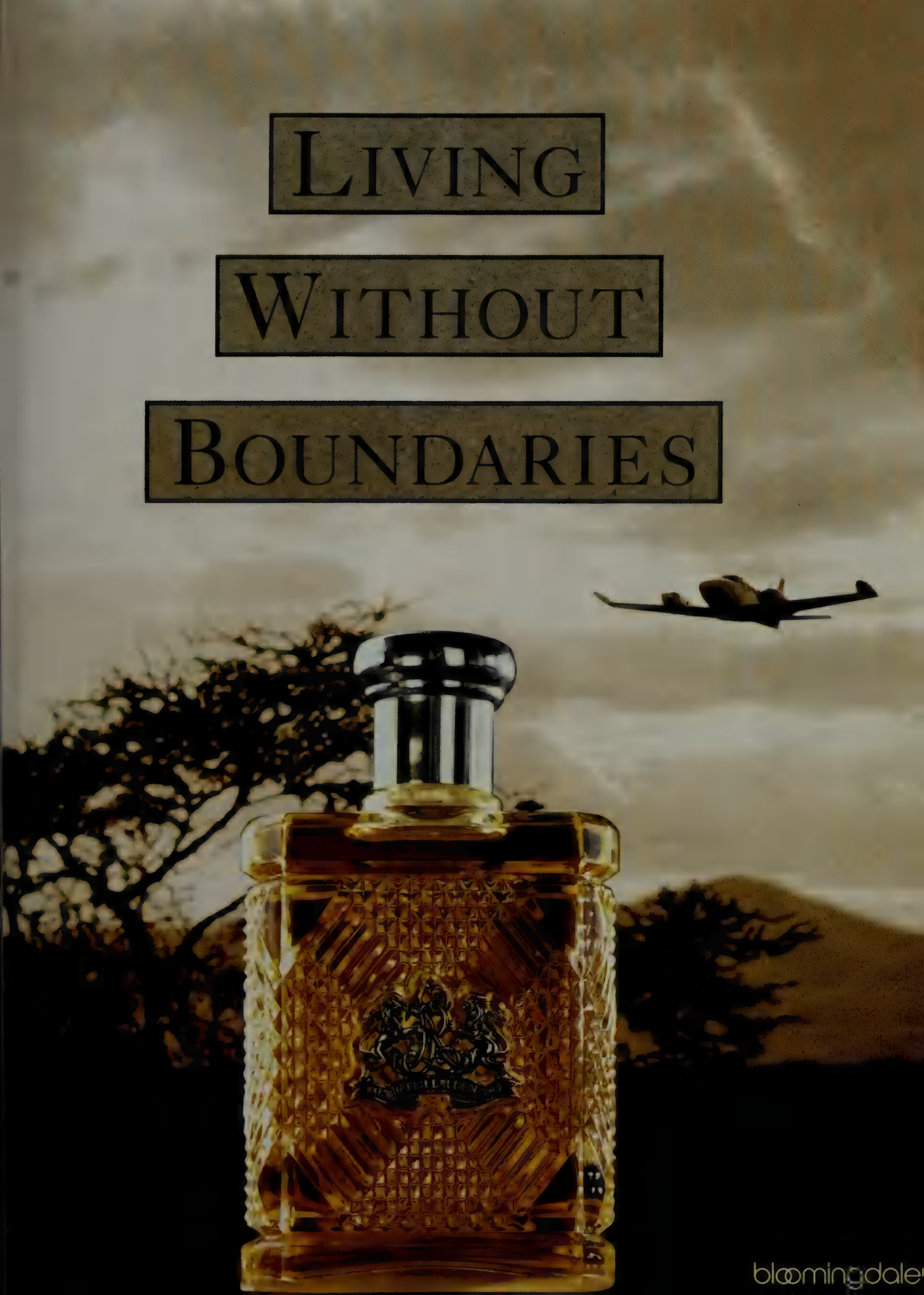

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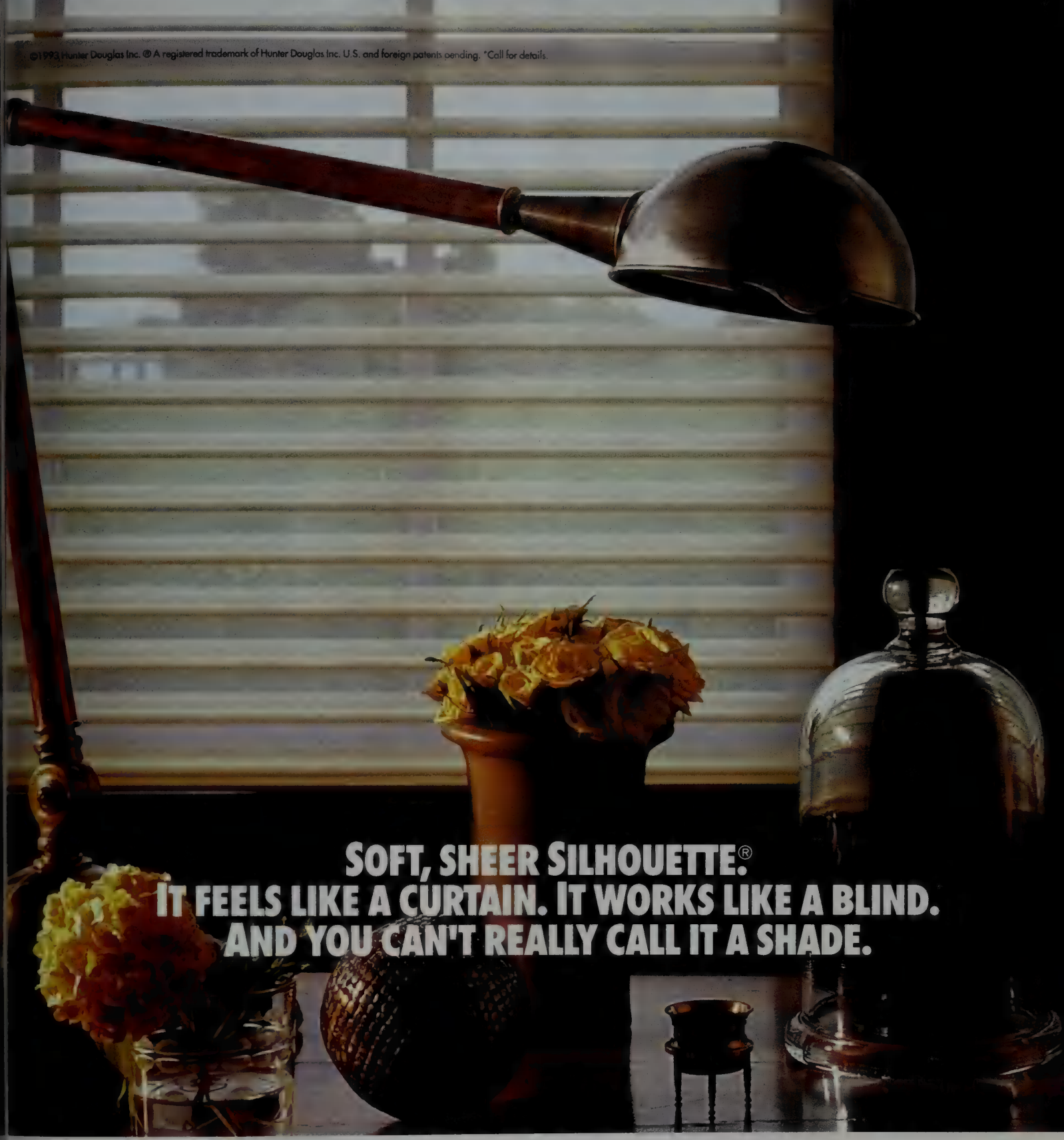
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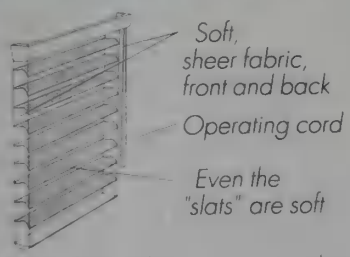


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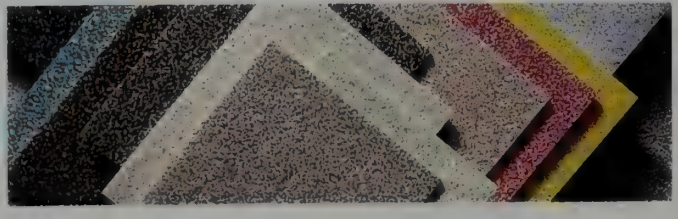


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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

I'm not a prude, but the December 1993 cover of *Architectural Digest* featuring Barbra Streisand's nude painting (Visits) is out of character. I know how titillated and avant-garde you must feel, but leave the "art" to *Playboy* and *Penthouse.*

W. S. Whitehurst
Fresno, California

I *know* it's art, but what do I tell three boys, aged eight, six and five? I am sure Barbra Streisand could have stood somewhere else for the cover picture of your December 1993 issue. A lot of your readers are not interior designers but have households with small children. Think about it next time.

Lynn Scerbo
Glen Rock, New Jersey

I, like many other professionals, selected your magazine for my reception room because it reflected the ultimate in good taste and refinement. Putting the painting *Adam et Eve* on the cover of your December 1993 issue was not sensitive to the diverse audience of a family practice and the diverse audience of your readership. Please reflect on how your publication is being used when selecting future cover pictures.

John E. Regan, D.D.S.
Huntington, Indiana

I am a new reader of *Architectural Digest* and have enjoyed the past few issues, but your December 1993 cover is quite offensive. December to most Christians is a time for joyous celebration. Other magazines had beautiful covers, pictures and articles honoring this wonderful season.

Adele Nielsen
Southampton, New York

I was so relieved to find your article "Toujours Provence" in the December 1993 issue, since it took a journey through burgundy hell to get there. Barbra Streisand's menopausal mausoleum is the most gaudy display of ostentatiousness I have seen yet in your celebrity residences.

Margaret Scott
Kalispell, Montana

I was impressed that Barbra Streisand mentioned the Bon Soir in your December 1993 issue. It was her first appearance at our supper club in New York, where many people—Kaye Ballard, Alice Ghostley, Phyllis Diller—had their start in show business. I remember my husband calling me to invite me to hear this "young girl" at the midnight show. It was amazing to hear her. She was very young and very talented, and I told my husband to sign her up. She's still fabulous.

Patricia (Pagano) Scarbrough
San Diego, California

As a big fan of Barbra Streisand, I was delighted to see that her house was the cover feature of your December 1993 issue. It's interesting to have a peek at the private side of one of the world's greatest performers.

Marla Rush
Seattle, Washington

The article "Connecticut Sequel" (December 1993) was very provocative. As a lover of architecture and history, I felt that this house was built to lure people like me into it. The furniture beautifully complemented the structure, resulting in inspirational spaces.

Chris Connelly
Aiken, South Carolina

I've only recently begun reading *Architectural Digest* regularly. I've been most impressed with the diversity of your articles. In particular, the story on Dylan Thomas's house in Wales (Historic Houses, December 1993) was fascinating. Unlike most of the interiors in your magazine, this was spare and meager. Yet with all its humility, it was inspiring. And you featured not only the house but the man. He is portrayed as a colorful character who obviously possessed creative genius. I appreciate the insights of your magazine and have added Thomas's work to the top of my reading list.

Cynthia L. Sackett
Selma, Texas

What an experience it was to have found Nicholas Fox Weber's excellent story on Dylan Thomas, with superb photography of his house to match, in the December 1993 issue. Dylan Thomas was an architect with words. As a boy, I lived in Wales, and to this day many recollections come flooding back. Who can forget Dylan's poems, his prose, his voice. My most touching experience was to visit a marker in his memory in Poet's Corner in Westminster Abbey. It only takes articles like yours to awaken my nostalgia.

Paul D. Thompson
Mill Valley, California

Every month when *Architectural Digest* arrives, I eagerly search its pages for my dream home. In your December 1993 issue I found it. Not among the beautiful furnishings. Not in the lines and curves of the architecture. Not in the paintings and sculptures. But in the words of Alice Hoffman (Guest Speaker). In reading her story, I realized that it matters not what is inside a home as long as it is surrounded by affection. Even the most beautiful, expensive things are just that: things. And it is the people around them that give them life. For now I'll sit comfortably in my old chair and continue to get swept away by the wonderful things in your magazine, but now I'll look at it with the understanding that the most important furnishing I can decorate my home with is love.

Terry Poole
Denver, Colorado

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JIM MCHUGH

In this issue you'll find some of the greatest names from Hollywood's past. Next month we return to the present with one of the screen's newest stars, Winona Ryder, whose residences in New York and Los Angeles reflect the refreshing style of a new generation in Hollywood. The May issue also features an unusual collaboration between two stars from a different arena, architect Michael Graves and designer Mario Buatta, who have completely reinvented a complex of farm buildings for clients in New Jersey. Other highlights include the restored house of Arts and Crafts innovator Gustav Stickley, Count and Countess Chandon at their estate in France's Champagne region, and surprising pieces by celebrated authors Maya Angelou and James Dickey. By the way, we've never received so much mail as we did about our Barbra Streisand cover last December. For a sample of the sound and fury, turn to page 16 of this issue.

Paige Rense *Editor-in-Chief*

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SHOWROOM LISTING, SEE PAGE 291

PORTRAIT: BILLY WILDER

SUNSET BOULEVARD'S CREATOR TALKS OF THE TOWN

By Gerald Clarke



COURTESY BILLY WILDER

"In the early days, Hollywood was made up of 'fiefdoms'—each studio was like a family," remarks Billy Wilder, writer-director of such films as *The Lost Weekend* (1945) and *Sunset Boulevard* (1950). "Now, it's like a big Ramada Inn—in and out."

Most people do not say clever or interesting things," Billy Wilder once observed. "That is why they have to pay clever screenwriters so much money to make up these clever things." But Wilder is not most people. He is one of those clever screenwriters who became an even more clever director, and it is as hard for him to say anything dull as it is for ordinary folk to say anything interesting.

In ar. American career that has spanned sixty years, Wilder has won six Academy Awards and much acclaim for directing films that are wry, witty and occasionally dark. As a screenwriter, he was the coauthor of such enchantments as *Ninotchka* and *Midnight* (both 1939). As a director, he engraved his name on some of Hollywood's most enduring landmarks: *Double Indemnity* (1944), *The Lost Weekend* (1945), *Sabrina* (1954), *Love in the Afternoon* (1957), *Some Like It Hot* (1959) and probably the best movie ever made about Hollywood itself—*Sunset Boulevard* (1950).

Now fate has given him another distinction. At eighty-seven he himself is a landmark, the last of the great directors of Hollywood's golden age. Wyler, Mankiewicz, Capra, Hawks, Ford, Hitchcock, Cukor, Minnelli, Lubitsch, Huston—they are all gone.

Born in Sucha, east of Vienna, Wilder grew up amid modest prosperity. World War I wrecked the family fortunes, however, and Wilder had to learn to survive on wits and charm. After a few months at the University of Vienna, he became a reporter for a tabloid, concentrating on murders, movies and anything to do with the United States. His mother, who had lived in New York, had planted America firmly in his dreams. She had even nicknamed him Billy—his real name was Samuel—in memory of Buffalo Bill, whose Wild West show she had seen at Madison Square Garden.

In 1926 Buffalo Billy moved to the Wild East, to Berlin, where he freelanced for newspapers, often making rent money by twirling middle-aged and elderly women around hotel dance floors as a paid partner. But his real ambition was to write scripts for Berlin's fast-growing film industry. In the late 1920s he got his chance, gaining such quick success that he was soon making enough to drive a fast car, live in a fashionable neighborhood and begin collecting the modern art he loved. That life ended early in 1933, weeks after Hitler came to power. Realizing immediately that Nazi Germany was not a safe place for a Jew, Wilder sold everything and fled, first to France, then to America.

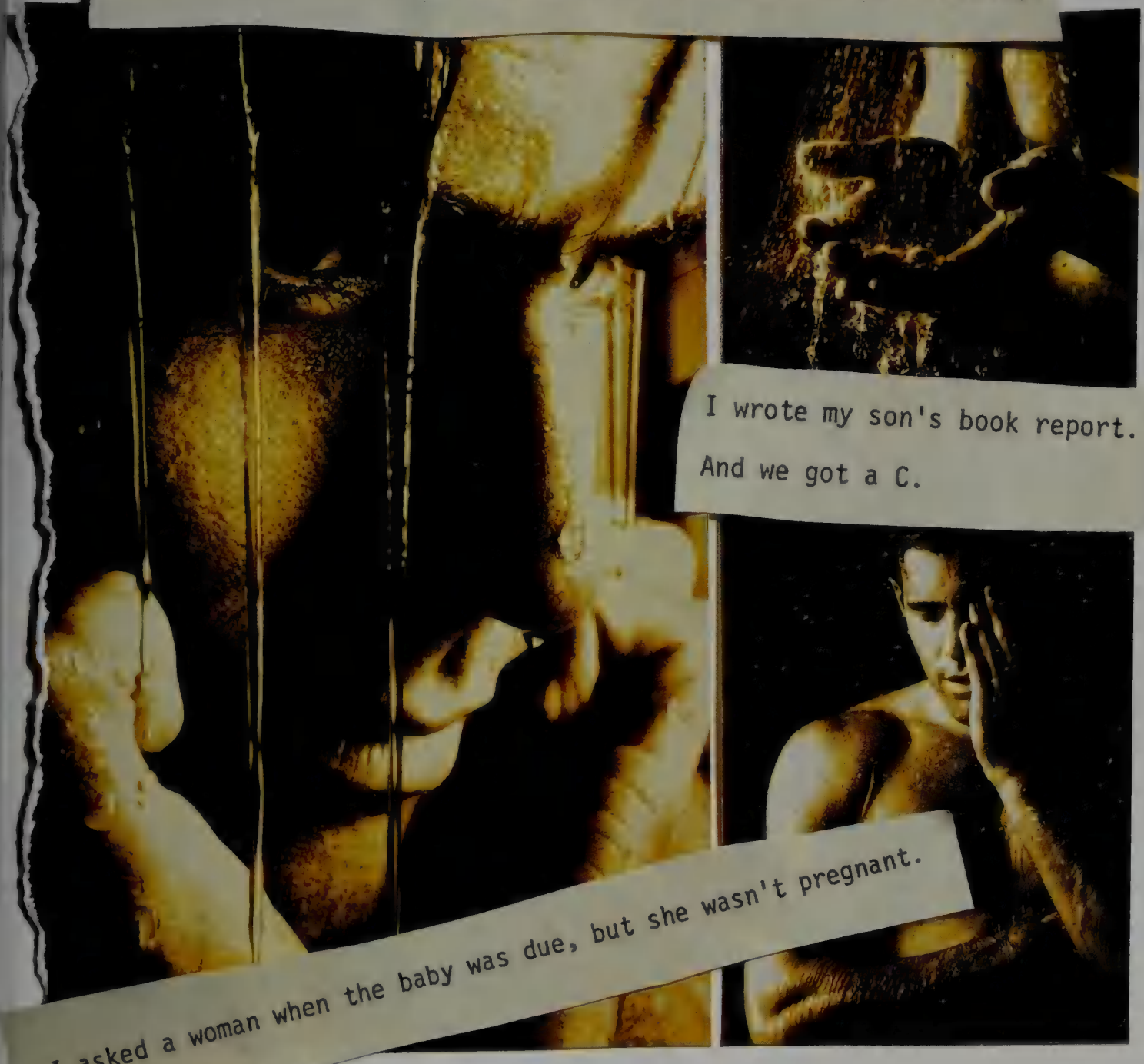
Columbia Pictures, which had paid his passage across the Atlantic, had thought that it was hiring a tough New Yorker—who but an American would be called Billy? "You French or something?" demanded one suspicious executive upon hearing Wilder speak. Paramount, where he went next, was more hospitable to exiled Europeans, astutely teaming him up with an older, more experienced and all-American writer, Charles Brackett. Their partnership lasted well over a decade. Together they wrote the scripts for almost all the movies Wilder was to direct. When the two split after *Sunset Boulevard*, Wilder found an equally inventive partner in the Romanian-born I. A. L. Diamond, who collaborated on most of the scripts of the second half of his career.

As a young man, Wilder had an eye for the best of modern European art and architecture. In Berlin he had furniture designed by Mies van der

> Wilder himself is a landmark, the last of the great directors of Hollywood's golden age.

continued on page 26

I kicked my ball out of the sand trap when no one was looking.



I wrote my son's book report.
And we got a C.

I asked a woman when the baby was due, but she wasn't pregnant.

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SUNSET BOULEVARD'S CREATOR TALKS OF THE TOWN

continued from page 22

Rohe, and he was starting to collect art, mostly Toulouse-Lautrec posters. Coming from that background, he was struck by the visual cacophony that greeted him in southern California. Hollywood's high-paid stars and moguls had the money to build whatever kind of houses they wanted. The trouble was, they didn't know what they wanted. "They could never quite make up their minds," Wilder says. "Should they build a New England farmhouse? A Riviera villa? Or a Mexican hacienda with a patio in the middle? What they liked was all kind of wildly exaggerated, and the poor architects did not know which way to go. As a result, we never developed a southern California style.

"Naturally, there were some strong people in the old days who knew a little bit about architecture," he continues, "and there were fine modern architects who were either graduates or followers of the Bauhaus school. Among the foremost were Richard Neutra and Rudolf Schindler. As for myself, I liked the kind of house that brought the outside in, that used natural good taste to take advantage of what we have in California—namely sunshine. The simpler the house was, the more I liked it."

One favorite was the Art Moderne house of art director Cedric Gibbons. "He knew his profession," says Wilder. "He knew what to put on the screen. When he built a house for himself, he also knew what would be comfortable, simple and yet quite remarkable."

When it came time to choose a mansion for Norma Desmond, the faded silent-screen star of *Sunset Boulevard*, Wilder decided on the "wildly exaggerated" style he had seen so often in the 1930s. His script called for a "house in the style of early Wallace Beery," and he found what he was looking for on Wilshire Boulevard—a vast pile that had been built in 1924. To give it an even more Gothic feeling, Paramount added stained-glass windows, a pipe organ and heavy velvet draperies. The stage was set for a great star of the 1920s to indulge her fantasies.

The hard part was finding an actress to play Desmond. Wilder first considered Mae West. But after a long talk with her he came to the conclusion that with West in the role his movie would be a "kind of Laurel and Hardy" comedy, not the serious film he planned. Two other stars, Pola Negri and Mary Pickford, were then interviewed. But Negri's accent was too heavy, and Pickford was too prim to portray the kind of woman who would keep a younger man. "I didn't even dare to tell her the whole story because I knew that she was a very proper Early American," he recalls.

Finally, he turned to Gloria Swanson, and it was she who made Norma Desmond into one of the most haunting and memorable characters in the history of the cinema. "We were very, very lucky to dig up old Swanson," he says. "We loved working with her." ("Old Swanson" was actually only fifty-two when she journeyed down Wilder's bumpy boulevard.)

A man of many interests, Wilder has perhaps only two abiding passions: the movies and art collecting. He acquired the collecting habit early, beginning with buttons, stamps and coins at the age of three. After selling everything he had when he left Berlin, he started again in California. Though it had a few good galleries, Los Angeles was not—and still is not, in Wilder's opinion—a congenial place for the determined collector. "Californians have a pronounced feeling that if you buy an expensive painting, you do it in Paris, London or New York," he says. "If a painting winds up in a gallery here, they tell themselves that this is the kind of schlock that wouldn't sell in the three capitals of modern art, so it was sent off to California, where the hicks buy everything. The California galleries that survive are having a very tough time."

> Wilder has only two abiding passions: the movies and collecting.

Wilder bought most of his own paintings in New York or Europe. By the 1980s every inch of his Los Angeles apartment was covered with works by Picasso, Balthus, Giacometti, Miró, Kirchner and Cornell. In 1989 he realized that it was time for his children to leave home, and he sent most of his treasures to Christie's. The Wilder auction, held in New York in November 1989, generated an astonishing $32.6 million. Despite his own skill as a collector, he maintains, "You should buy something because you love it, not because you think it is going to be worth three times as much in five years. Never buy for profit; buy from the joy and pride you derive from owning something you love. If you love something that is first-rate, the price will go up by itself."

Old habits die hard. Even now, when his eye stops on something he likes, he cannot resist reaching for his wallet. Such a transaction usually results in a friendly "little row" with his wife, Audrey, who always inquires where he is going to put his latest find. "I don't know where I'm going to put it," he replies. "But I will know that I have it. That's the important thing." To avoid such explanations, he sometimes drives around for months with his new discoveries hidden in the trunk of his car, even with a couple of Henry Moore sculptures and a small Léger, for instance, nestled between the jack and the spare tire.

Wilder still spends much of his time writing scripts, though finding a studio to back him seems to be an impossible task—the new Hollywood is less hospitable than the old Hollywood. But he has made his mark, time and time again. "You used to be big," Joe Gillis says to Norma Desmond in *Sunset Boulevard*. "I am big," she retorts. "It's the pictures that got small." Wilder might just as well have been speaking for himself. □

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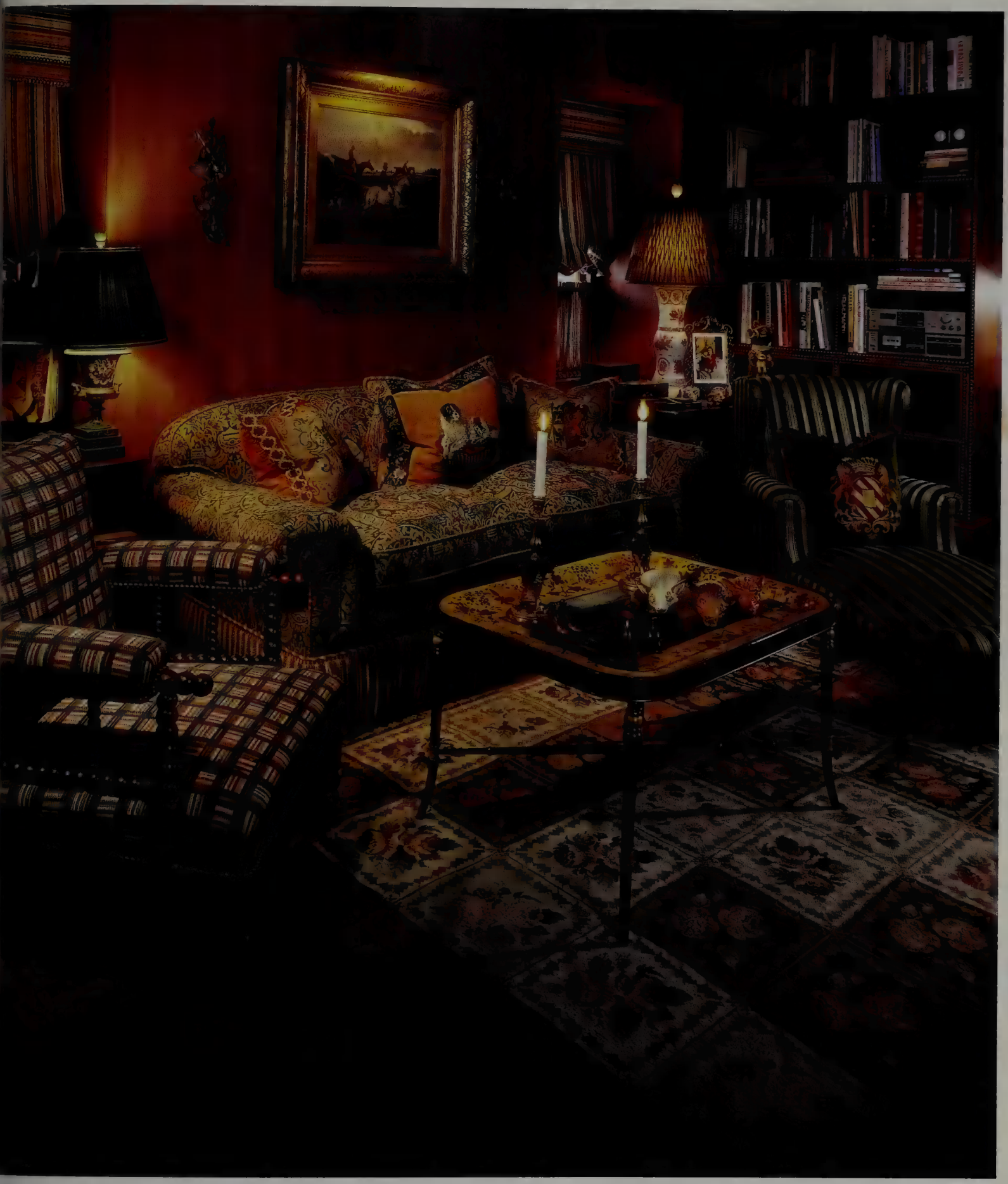


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A TOUR OF STARS' HOMES

ORIGINS OF A POPULAR HOLLYWOOD PASTIME

By Charles Lockwood



PHOTOGRAPHY: MARC WANAMAKER/BISON ARCHIVES

LEFT: Since 1900 postcards depicting tourist sites in southern California have been distributed worldwide, the most popular being those of the motion-picture industry.

Not content with seeing their favorite stars on-screen, eager fans have, by long-standing tradition, gone on motor tours of celebrities' houses. RIGHT: A circa 1911 photograph shows a Wilcox Auto Tours "bus" that chauffeured tourists to Hollywood attractions.



Drive along North Roxbury Drive near Sunset Boulevard in Beverly Hills during the day, and you'll see tour vans and out-of-state cars moving slowly along the street and pausing in front of one impressive house after another. Maps and guidebooks in hand, these fans are making that familiar Hollywood pilgrimage past the homes of the stars: #822 Marlene Dietrich, #918 Jimmy Stewart, #1000 Lucille Ball, #1021 Ira Gershwin.

The motion-picture industry may be constantly changing, but the public remains fascinated with the stars' homes. "Glamorous personalities of the screen," burbled one Homes of the Movie Stars brochure of the 1930s. "How do they live? What manner of people are they?"

From the moment that audiences first stared up at the flickering black-and-white on a movie screen, they wanted to know everything about their idols, including where and how they lived. "The homes-of-the-stars phenomenon originated in around 1915, just a few years after the first movie studios opened in Hollywood," notes film historian Marc Wanamaker, founder of Bison Archives. "The first postcards of stars' homes date from 1914. The first maps were sold in about 1918, with most of the addresses

continued on page 32

(Susan Gooding is a Prudential Securities Broker)

1

Money can't buy happiness, but it can buy sleep.

2

People who don't know me sometimes think I'm blunt. My clients think I'm honest.

3

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4

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5

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ORIGINS OF A POPULAR HOLLYWOOD PASTIME

continued from page 30



ABOVE: MGM actresses Laraine Day and Mary Howard, right, prepare for an outing in their 1939 Packard. By about 1918 maps to stars' homes were being sold at curbside.



RIGHT: One easy way for fans to find out exactly where their idols lived was for them to buy a folding booklet of colored postcards, which were popular by the mid-1920s.

The interest in homes of the stars had reached fever pitch by the 1920s; movies were the nation's leading form of entertainment.

listed in Hollywood and Beverly Hills.

"In the early to mid-1920s local bus companies began offering guided tours,' he continues. "Angelenos and out-of-towners who drove their own cars could buy homes-of-the-stars maps at curbside stands."

The public's interest in the homes of the stars had reached fever pitch by the 1920s; movies were the nation's leading form of mass entertainment. By 1927 sixty million Americans—half the nation's population at the time—paid their way into darkened theaters each week to live out their fantasies of fame, romance and wealth through their favorite Hollywood stars.

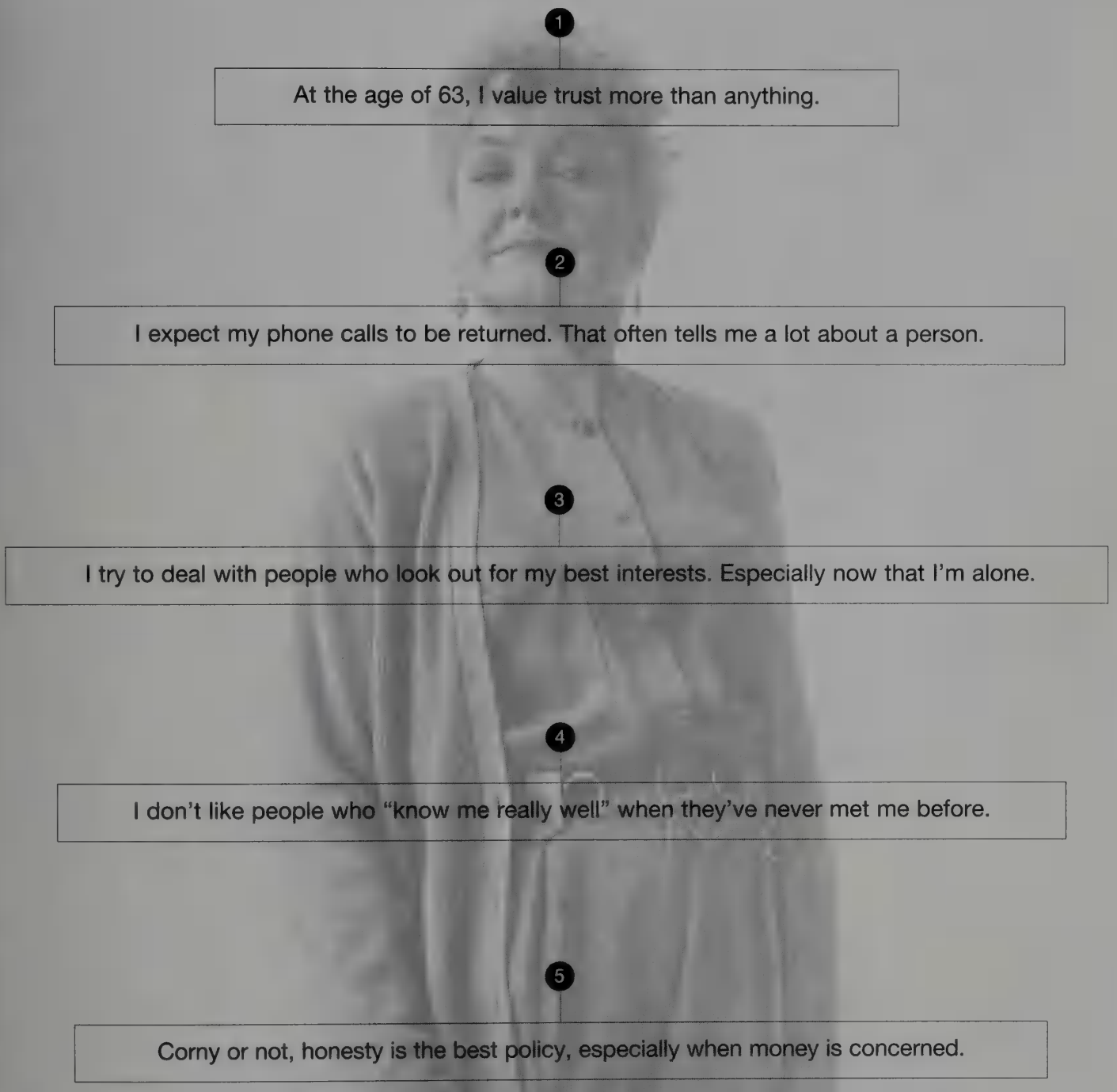
Gasping as Douglas Fairbanks, Sr., leapt over rooftops to escape the palace guards in *The Thief of Bagdad* (1924), or watching Joan Crawford as she danced the Charleston, fans were curious about how their favorite actors and actresses "really" lived. The studio publicity departments—ever eager to boost box-office receipts—were only too happy to oblige them.

With the studios' assistance, movie magazines frequently ran illustrated articles about the stars' at-home lives. In the 1920s Hollywood's most popular couple was Douglas Fairbanks, Sr., and Mary Pickford, who lived in the Pickfair estate at 1143 Summit Drive in Beverly Hills.

"Even European nobility angles for invitations to Pickfair," gushed *Photoplay* in 1929. "An aura of glamour sur-

continued on page 36

(**Bea DeLizio invests with Prudential Securities**)



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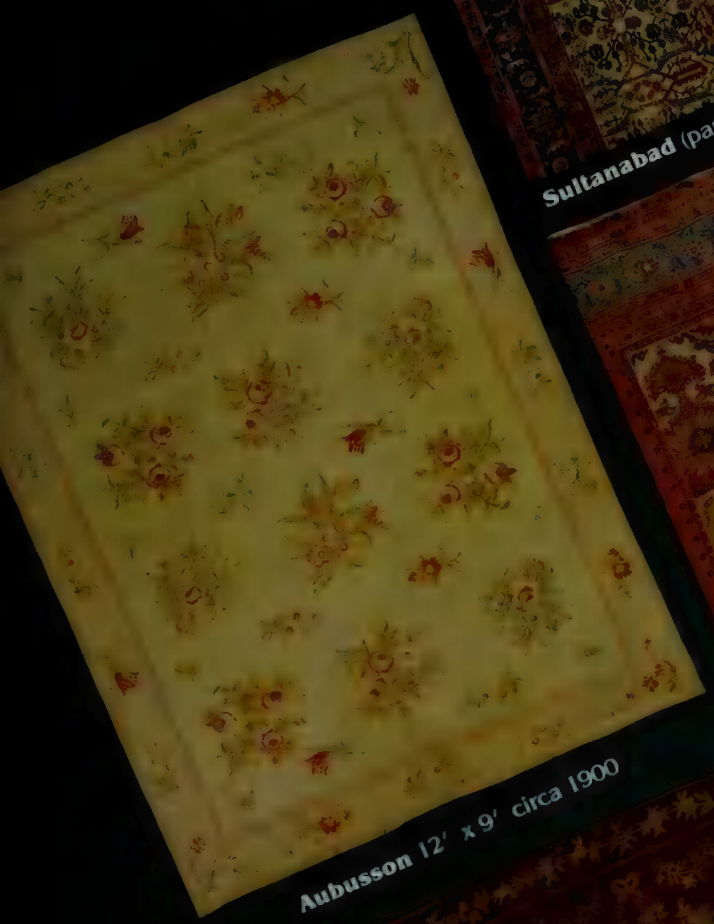
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Sultanabad (partial view) 15′ x 11′ circa 1860



Aubusson 12′ x 9′ circa 1900



Ziegler (partial view) 18′ 2″ x 14′ circa 1890



Bessarabian 11′ x 9′ 1″ circa 1850



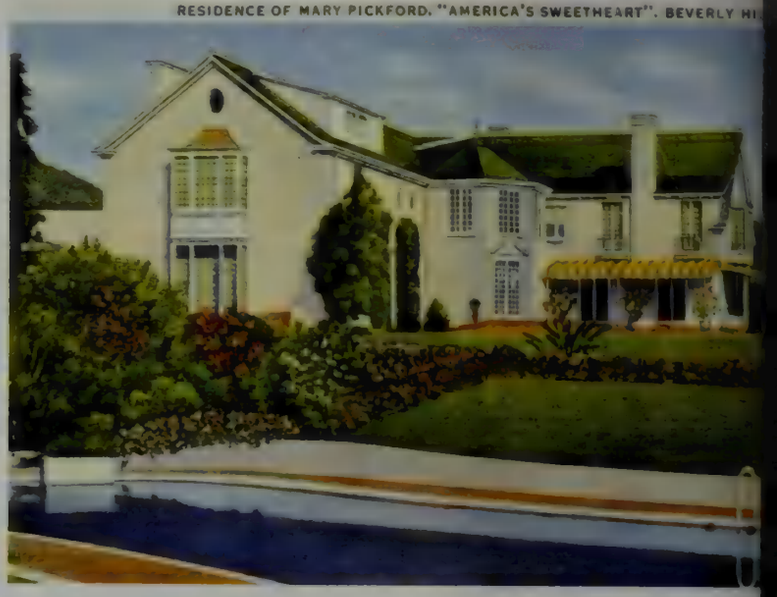
Tabriz (partial view) 16′ 8″ x 10′ 10″ circa 18

ORIGINS OF A POPULAR HOLLYWOOD PASTIME

continued from page 32



RESIDENCE OF GLORIA SWANSON. BEVERLY HILLS



RESIDENCE OF MARY PICKFORD. "AMERICA'S SWEETHEART". BEVERLY HI

ABOVE: Gloria Swanson's house was on Sunset Boulevard. ABOVE RIGHT: High up Summit Drive stood Pickfair, Douglas Fairbanks, Sr., and Mary Pickford's estate.

rounds it—even for the neighbors. One can cut no end of a dash by having been a guest of Doug and Mary. One then has a popular subject of conversation forever after."

Not surprisingly, this breathless reportage made star-struck moviegoers eager to see Pickfair for themselves, not just read about the estate in magazines. After fans repeatedly sneaked into Pickfair, Fairbanks and Pickford built a masonry wall around the property. But that didn't prevent the "rubber-neck buses" from climbing Summit Drive for a glimpse of the house or stop a hot-dog vendor from briefly setting up his stand outside the gates.



Walls offered the stars little protection against the most fervent fans, however. At the height of his fame in the mid-1920s, Rudolph Valentino not only built a high wall around his Falcon Lair estate but also hired guards to patrol the property, loosed dogs on the grounds and floodlit his Spanish-style mansion at night. Still, those ex-

ABOVE: An attention-getting 1940s picture of a starlet selling maps was meant to convince out-of-towners of how beautiful California's weather and people were. BELOW LEFT: Claudette Colbert lived in a Mediterranean-style house in Hollywood. BELOW RIGHT: One of Clark Gable's many residences was in Brentwood.



THE HILLTOP RESIDENCE OF CLAUDETTE COLBERT OVERLOOKS HOLLYWOOD



RESIDENCE OF CLARK GABLE. BRENTWOOD HIGHLAN

continued on page 38

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ORIGINS OF A POPULAR HOLLYWOOD PASTIME

continued from page 36

treme measures didn't stop the women who were desperate for a glimpse of their idol at home.

Fortunately for the movie colony, only a handful of stars ever endured such hysterical adoration. The public's fascination with the residences of most well-known actors and actresses could be judiciously stage-managed, and the intrusions into their private lives kept to a minimum.

In carefully orchestrated performances, most stars dutifully invited photographers into their houses and then told reporters how they spent their leisure time, relying on the sanitized script that the studio publicity department had provided. For example, at his estate in Beverly Hills, John Barrymore talked about collecting rare books for his library or visiting the three hundred birds in his aviary, but he avoided discussions of his notorious drinking, womanizing and brawls around town.

The stars often showed off some favorite possessions in these stories. In August 1929 *Photoplay* visited Joan Crawford in her new Brentwood house. In striking contrast with her Jazz Baby image, Crawford said that she owned more than two thousand dolls and toys. "You never saw such a wonderful collection of toys," remarked the article. Most are "modern, diabolically clever, irresistibly funny," it continued. "A life-size hen that cackles and lays an egg! Teddy bears of every shape and size!"

Always lurking in the background were the homes-of-the-stars bus tours. In the 1920s Gloria Swanson complained about the megaphone-amplified spiels drifting into her house at 904 North Crescent Drive in Beverly Hills from the tour buses stopped at the curb outside. But the shrewd Swanson realized that if the moviegoers stopped coming to her house, they would also stop coming to see her films. Like actors and actresses for decades thereafter, she maintained a love-hate relationship with the homes-of-the-stars industry.

Some stars actually enjoyed all the public interest in their private lives, even the intrusion of the occasional fan who had summoned up enough courage to ring the doorbell. Otherwise they would not have purchased residences in the Beverly Hills flats where sight-seeing buses crisscrossed the palm-lined streets all day long.

Other stars, however, genuinely hated this goldfish-bowl existence. While they graciously endured the at-home interviews and photo shoots, they tried to gain some day-to-day privacy by moving miles from Hollywood and Beverly Hills. Greta Garbo, who truly did want to be alone, fled to a then remote estate in Santa Monica in the 1930s. Later in that decade Clark Gable and Carole Lombard lived on a ranch in the San Fernando Valley, miles from the nearest rubberneck bus tour.

Some of today's stars have moved to Malibu, Santa Barbara or even Montana in search of privacy, but most remain in exclusive Los Angeles neighborhoods like the Hollywood Hills, Beverly Hills and Bel-Air. With the passing years, many houses have enjoyed more than one famous resident, with the homes-of-the-stars maps marked accordingly. The complete lineage of a now vanished Spanish-style mansion at 1400 Tower Grove Drive in Beverly Hills, for example, includes silent-film star John Gilbert, producer David O. Selznick and his wife, actress Jennifer Jones, Sammy Davis, Jr., and Elton John.

Although many late-twentieth-century fans are jaded—even a little cynical—when they read articles or see television shows about the private lives of their favorite actors and actresses, interest in the homes-of-the-stars tour shows no signs of losing popularity. From its origins on the once dusty streets of Hollywood it has now spread worldwide, and it encompasses heads of state and royalty as well as show-business celebrities. Today every First Lady gives a television tour of the White House. Even Queen Elizabeth has invited the cameras into Windsor Castle so that her subjects can figuratively scale the walls of her centuries-old residence and see how the royal family "really" lives. □



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ANTIQUES NOTEBOOK: HOLLYWOOD MEMORABILIA

THE MARKET FOR ICONS OF THE GOLDEN AGE HEATS UP

By Ann E. Berman

Fueled by nostalgia, fashion and film connoisseurship, and a healthy dose of fan club fever, the market for memorabilia is heating up—fast. These icons of American popular culture—movie costumes, props, scripts and personal belongings of the stars—"are things everyone can relate to," says Kathy Gates, memorabilia specialist at Butterfield & Butterfield auction house in San Francisco. The numbers seem to prove it. A plain tweed riding jacket worn by Clark Gable as Rhett Butler in *Gone With the Wind* sold for $19,550 at auction last fall, while Marilyn Monroe's beaded cocktail frock from *Some Like It Hot* recently sold for $38,500. It's been a meteoric rise to the top for these Tinseltown col-



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RIGHT: Nominated in 1939 alongside such revered actresses as Bette Davis and Greta Garbo, Vivien Leigh—then a 25-year-old virtual unknown—won an Oscar for her role as Scarlett O'Hara in David O. Selznick's *Gone With the Wind*. Leigh's Oscar recently sold at Sotheby's for $563,500. BELOW: Worn in her wild ride through shantytown, Leigh's two-piece antebellum-style traveling suit with black soutache trim brought in $33,350 at Butterfield & Butterfield's October 1993 Western Costume Company auction.



COURTESY BUTTERFIELD & BUTTERFIELD

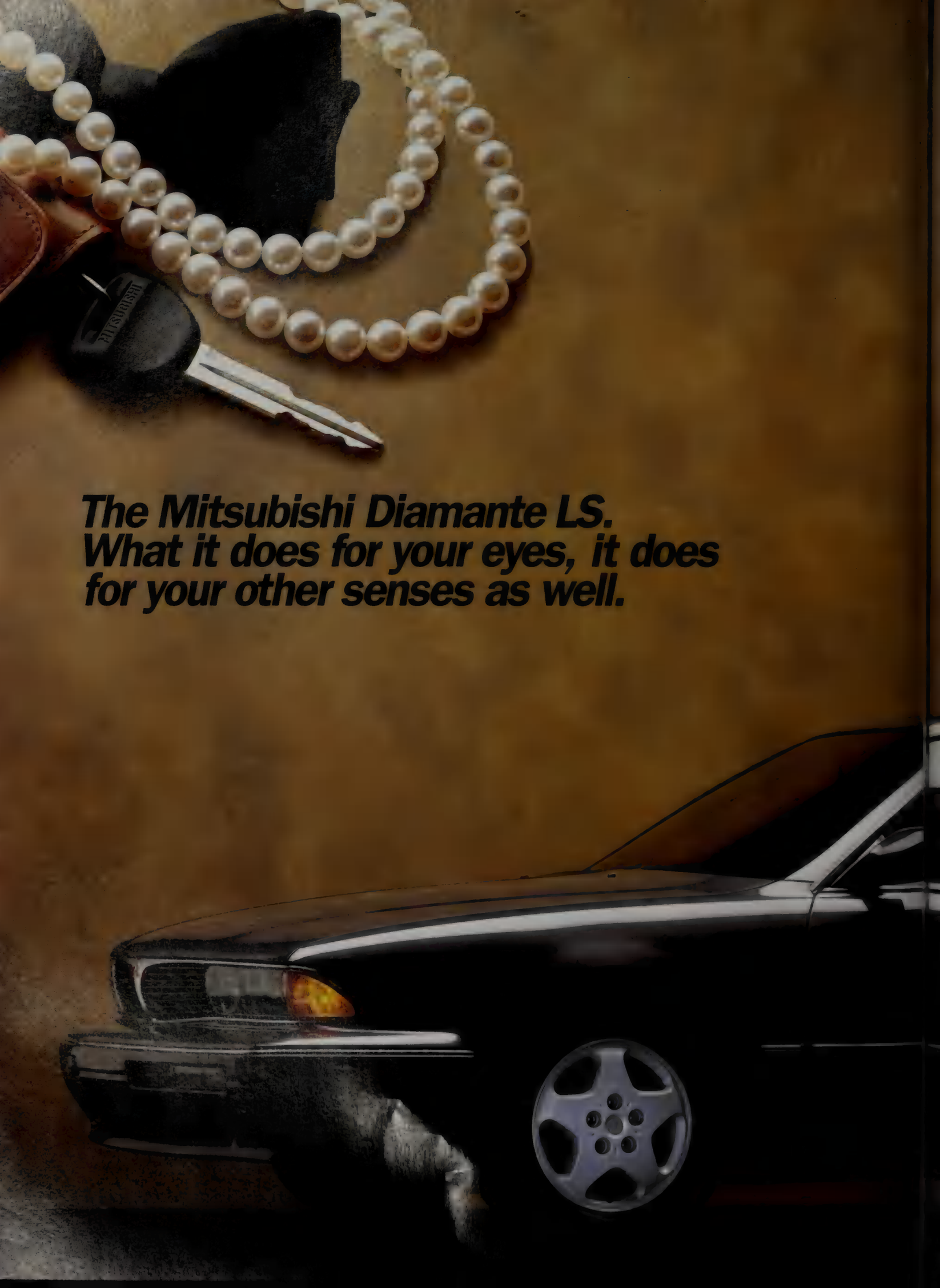
continued on page 49

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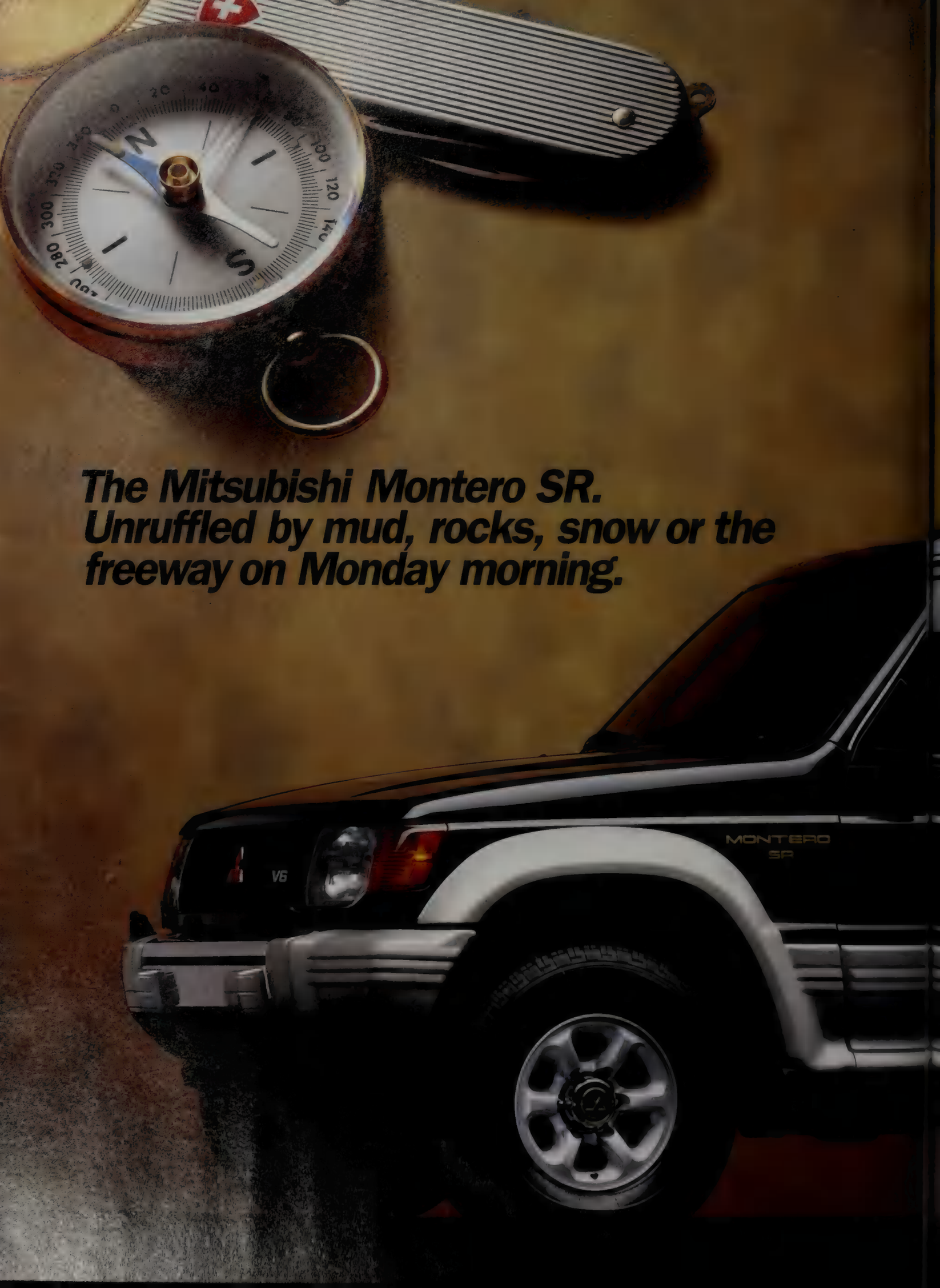
Diamante LS. Its rewards are emotional, sensual, as a luxury-performance sedan's rewards should be. A perfect embodiment of what Mitsubishi calls "The New Thinking in Automobiles.™"

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All this, with an off-road racing heritage that, in 1993 alone, produced five major victories for Montero,™ including the Paris-Dakar Rally. Such versatility isn't what you expect from a luxury vehicle. But then, it's exactly what Mitsubishi's "new thinking" demands.




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usually oval tracks, closed to normal traffic. But who knows? You may decide to seek one out someday.

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*Road & Track, February 1994. Top speed obtained under test track conditions by professional drivers using special equipment and procedures. Mitsubishi does not advocate exceeding speed limits.
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†The 3000GT Spyder's computer-controlled retractable hardtop was designed jointly by Mitsubishi Motors ASC Incorporated and meets all federal safety standards for a convertible. Vehicle shown is a pre-production 1995 VR-4 model. SL model will also be available. Final production specifications, available mid 1994, may have minor trim variations. For information on the Mitsubishi 3000GT Spyder, call 1 800 [illegible].
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continued from page 40

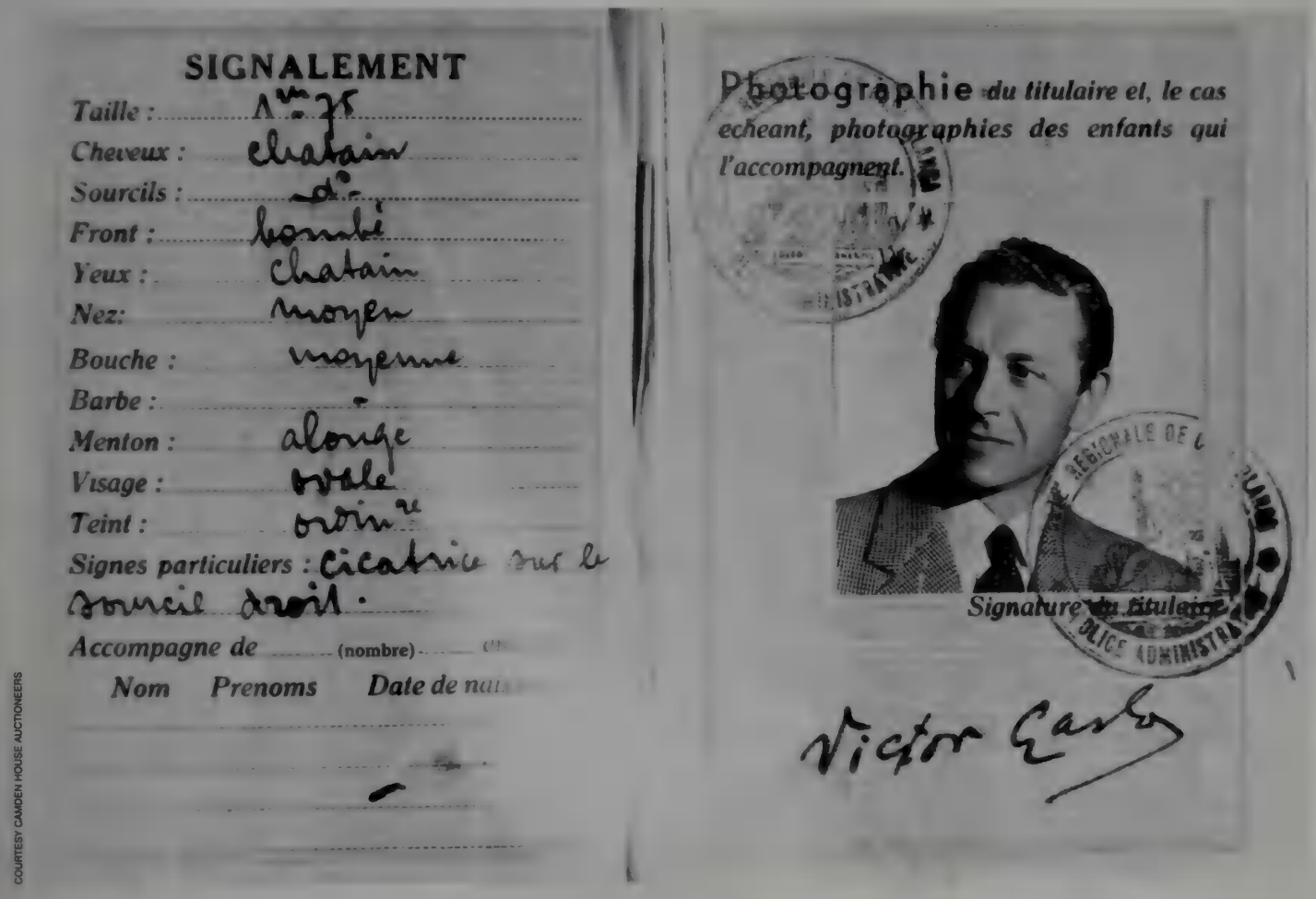
lectibles—ten years ago the market barely existed. Now both Christie's and Sotheby's New York hold sales twice a year, Butterfield & Butterfield holds three or four sales annually, and since 1989 there has even been a specialty auction house entirely devoted to the field: Camden House Auctioneers in Los Angeles. Each year about fifteen hundred auction lots trade hands, not to mention the retail trade at shops like Star Wares on Main in Santa Monica, California.

It was a very different story in 1970, the year MGM decided that it could no longer afford to house the hundreds of thousands of unwanted costumes languishing in its warehouses. Calling in a local farm auctioneer, the studio held a sale that turned out to be the kickoff of the Hollywood market. In those early days few realized the significance of what was being offered to the public. Although there was one huge sale—Judy Garland's ruby slippers from *The Wizard of Oz*, which sold for $15,000—many other important lots were purchased for just a few dollars. As interest in Hollywood's distinguished history grew,



COURTESY SOTHEBY'S

RIGHT: Offered by Sotheby's in its December 1992 sale, a beaded table lamp from Rick's Cafe, Humphrey Bogart's nightclub that doubled as a center for refugees in *Casablanca*, sold for $12,100. BELOW: Camden House Auctioneers estimate that the fictitious passport of *Casablanca*'s Victor Laszlo—the freedom fighter married to Ingrid Bergman's character, Ilsa Lund—will sell for $6,000 to $8,000.



COURTESY CAMDEN HOUSE AUCTIONEERS

continued on page 52



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THE MARKET FOR ICONS OF THE GOLDEN AGE HEATS UP
continued from page 49



COURTESY SOTHEBY'S

MGM costume designer Adrian's creation for Judy Garland, a blue-and-white gingham pinafore with white blouse from *The Wizard of Oz*, was auctioned off at Sotheby's December 1992 sale for $48,400.

Gone With the Wind and *The Wizard of Oz* are "neck and neck as the two most collectible films."

however, higher prices coaxed consignments out of those who had worked on films and saved key pieces, and an increased supply of material in turn attracted new buyers. By the mid-1980s Sotheby's and Christie's had established regular Hollywood sales to take advantage of the developing market, and by the time Paramount Studios sold its celebrity clothing in 1990, prices had increased exponentially.

The priciest items date from 1930 to 1960—Hollywood's "golden age" and the period that (often via television) evokes the strongest emotional and visual memories in today's buyers. The most frequently watched movies of all time, *Gone With the Wind* and *The Wizard of Oz*, are "neck and neck as the two most collectible films," says Michael Schwartz, president of Camden House. The ruby slippers, for example, were resold at auction in 1988 for $168,000, and the Wicked Witch's menacing hourglass, another universally familiar movie image, sold for $66,000 in 1992. *Gone With the Wind* struck back at Butterfield & Butterfield's Western Costume Company sale last October, when the dress Scarlett O'Hara wore on her wild wagon ride through shantytown brought $33,350. That's far short of the *Oz* record, but suppose one were to offer Scarlett's instantly recognizable green velvet "drapery" dress, now in the possession of the Selznick family? Says Sotheby's memorabilia expert Dana Hawkes, "If it ever came up for sale I wouldn't be surprised if it brought over one hundred thousand dollars."

Such recognizability is the key to big prices. "Value is based on how memorable the costume is," says Kathy Gates. "Other factors are importance to the plot, importance of the film and of the star who used the costume, condition, reputation of its designer and quality of construction." All of these factors must be evaluated by auction house personnel to calculate a garment's probable selling price: A beautifully made beaded gown worn by an extra in a B+ movie like *The Unsinkable Molly Brown*, for example, might bring only $1,000, while the short Austrian-style dress worn by Julie Andrews in the blockbuster *The Sound of Music* was worth $12,650 when offered in Butterfield & Butterfield's Western Costume Company sale.

Props, which come to market far less often (studios tended to reuse them, blurring their provenance), are judged the same way. Rosebud, the unforgettable sled from *Citizen Kane*, brought a hefty $60,500 from director Steven Spielberg in 1982, and a lamp from the set of *Casablanca* sold a year ago for $12,100. But don't expect much for a generic telephone used in one of Shirley Temple's later films. When it comes to scripts and Oscar statuettes, the same handful of movies lead the price parade. Just last December Vivien Leigh's Oscar for, well, you know, sold for $563,500. Until then, *Citizen Kane* boasted the highest price ever paid for

continued on page 56

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THE MARKET FOR ICONS OF THE GOLDEN AGE HEATS UP
continued from page 52



COURTESY CHRISTIE'S



COURTESY CHRISTIE'S

LEFT: In its December 1993 sale, Christie's sold the herringbone-and-striped outfit that Walter Plunkett designed for Gene Kelly's clown sequence in *Singin' in the Rain*—a movie that portrayed Hollywood's transition from silent films to talkies—for $2,070. ABOVE: A rare 1930s photograph of platinum-blond sex symbol Jean Harlow—a favorite subject of George Hurrell, the "Grand Seigneur of the Hollywood Portrait"—was bought for $1,725 at Christie's December sale.

any Hollywood collectible—$231,000 for screenwriter Herman J. Mankiewicz's copy of the script, in 1989. Two years before, Clark Gable's script, consigned by the MGM secretary who had dated him during the making of *Gone With the Wind*, was considered such a romantic prize that dozens of men vied for the chance to present it to their wives or girlfriends. A determined gentleman in Ohio finally prevailed at $77,000.

Besides romantically inclined husbands, who spends $50,000 or more for a piece of Hollywood history? "Fans are the biggest buyers," says Nancy Cerbone of Christie's. "They come from everywhere—America, Europe, Asia." Cerbone notes that celebrities are often starry-eyed admirers of past greats and will buy their costumes, scripts and props—but never in public. "This is an intimate purchase," Cerbone points out, explaining that anonymous phone or commission bids are the norm for famous names. "It's not

continued on page 63

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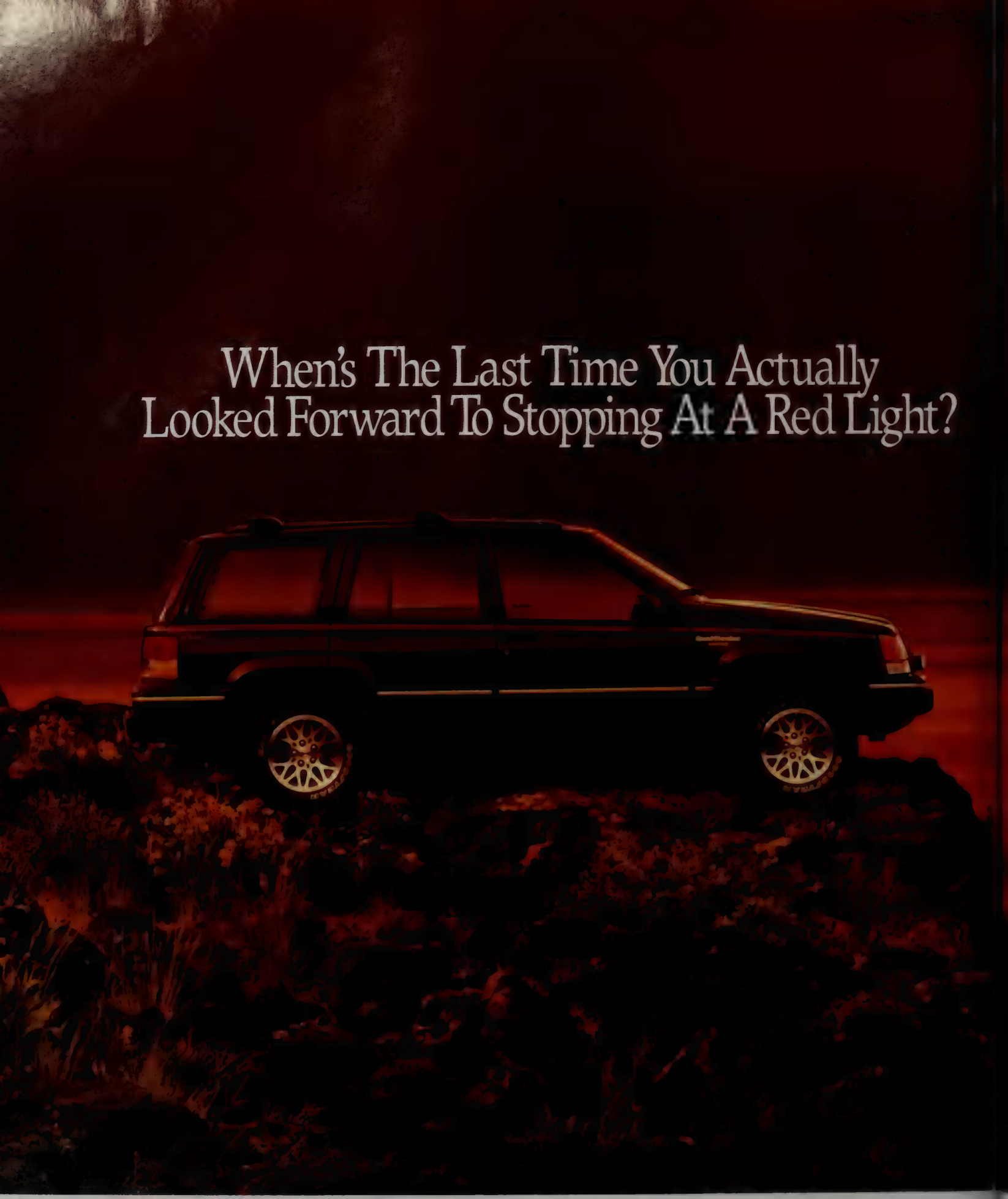
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THE MARKET FOR ICONS OF THE GOLDEN AGE HEATS UP

continued from page 56

like buying a painting. It would be very revealing to be seen spending so much money on something like this." Marcia Tysseling, co-owner of Star Wares on Main, reveals that Joan Rivers has bought Grace Kelly's gloves and that another celebrity wants "anything to do with Ava Gardner." "Everybody has something that is magical to them," she says. Ironically, Tysseling also numbers among her clients the major film studios. "They're now trying to buy back important pieces of their histories for studio museums," she says. Warner Bros., the only studio that has maintained a vintage costume inventory, is ahead of the game with a museum already in the works for its Burbank lot. Planet Hollywood, a chain of eight Hollywood-theme restaurants around the world, has also been a major market participant and, with many more restaurants planned, continues to snap up a large percentage of auction lots.

Another kind of collector is personified by Bill Thomas and his partner, Larry McQueen, of Los Angeles, who believe that great Hollywood costumes should be preserved, restored and appreciated like any other art form. "These are works of art just like Fabergé pieces or the treasures of Egypt," he says. "The standard of workmanship of many 1930s and 1940s costumes has never again been equaled." Thomas should know, having collected and restored several thousand costumes, including one of the most expensive Paramount ever made—a dress Marlene Dietrich wore in *Angel* in 1937, a solid mosaic of gold beads, rhinestones, seed pearls, paste gemstones and eighteen-karat-gold thread. "Dietrich asked to keep it," Thomas says, "and when she was refused she walked off the set, never to return." The dress was included in the Paramount sale and was subsequently rescued by Thomas, but only a small percentage of such costume treasures remain intact. "During wartime, when you couldn't get materials from Europe, studios started to reuse things and to cannibalize costumes for new ones," says Thomas. "It was the end of an era."

Fortunately, there are plenty of other Hollywood artifacts to choose from. "Some people collect only sci-fi, some biblical epics, some western costumes and props," says Michael Schwartz. "Others want anything related to a particular film or actor." Modern films are collectible too, especially those that feature real costumes rather than street dress.

No matter what you collect, experts agree, the best approach is to go armed with good information—and a bit of caution. Fakes do appear in the marketplace, and though studio or costume company labels sewn into seams or necklines may well signal an authentic piece, these too are sometimes faked. If you're considering a purchase from an unknown source, experts suggest repeatedly viewing the film in which the costume appeared, counting seams and buttons, and comparing the garment with what you see on the screen. Once you've bought a costume, display is another issue. While Bill Thomas takes a curatorial approach, advising that costumes be "stuffed with acid-free tissue and 'reclined,' never hung," other owners display their garments on mannequins or hangers, in Plexiglas cases or even in frames on the wall.

Good care is essential to the many collectors who believe in the strong investment potential of this increasingly rare material. "We haven't even begun yet," says Thomas. "We're going to look back at these prices and laugh." Maybe so, but if Hollywood collectibles are serious business, they are also a lot of fun. "Our viewings are packed," says Gates. "People love them. They come, they look, they can't touch, but they like to be photographed next to the dresses." Even jaded auction house personnel are not immune to the special excitement that Hollywood generates. "Every time I unwrap something new I'm thrilled all over again," says Nancy Cerbone. "I always think to myself, It doesn't get any better than this." □

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DESIGNING FILMS: WILLIAM CAMERON MENZIES

VIVID IMAGES FROM A MASTER ART DIRECTOR

By Michael Webb

During his thirty-eight-year career in the movies, William Cameron Menzies designed sets embodying his visions of medieval Paris and a twenty-first-century city, an Art Déco ocean liner and the Civil War South. He won the first Academy Award for art direction in 1929 and was nominated twice more in the years when the category was absurdly termed "interior decoration." His skill in visualizing scenes was unrivaled, but it was his gift for telling stories in pictures and organizing the drama on paper that made him indispensable to the most demanding filmmakers of the era.

In 1937 David O. Selznick wrote to his backer John Hay Whitney: "What I want on *Gone With the Wind* and what has been done only a few times in picture history (and these times mostly by Menzies) is a complete script in sketch form. . . . It is my plan to have the whole physical side of the picture . . . personally handled by one man, and that man is Menzies." Two years, three directors, several cameramen and a dozen writers later, the picture owed most of its style and coherence to the person whom Selznick dubbed the first "production designer."

Menzies was born in 1896 in New Haven, Connecticut, to first-generation immigrants from Scot-

"Menzies had vision, and he was always composing a picture."



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"The camera is a very analytical observer," said art director William Cameron Menzies. "For that reason the drawings for motion-picture sets must combine a romantic glamour with convincing realism." ABOVE: Menzies works from a script in sketching a storyboard.

Menzies won a 1940 special Oscar for his "use of color for the enhancement of dramatic mood" in *Gone With the Wind*. "It is no exaggeration to say that Menzies was more responsible for the finished film than anyone else," wrote a film historian. LEFT: A *Gone With the Wind* storyboard illustrates the detail in which he limned each sequence.

continued on page 70



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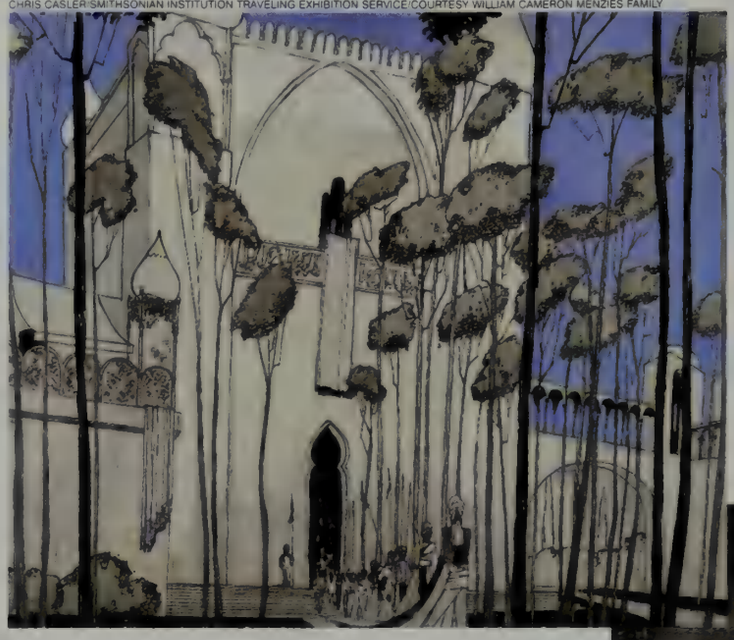
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VIVID IMAGES FROM A MASTER ART DIRECTOR

continued from page 64

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Menzies's first major commission was for *The Thief of Bagdad*; the 1924 film is considered a masterpiece of design. ABOVE: The shining minarets of Baghdad were part of the fairy-tale world Menzies made for the *Arabian Nights* fantasy. RIGHT: The princess's bedchamber, with its staircase sweeping past the canopied bed, was realized from a Menzies sketch.

land, where he lived for a few years as a small boy. "His grandfather believed in the little people," says his elder daughter, Jean Menzies Lauesen, who speculates that he developed his love of drawing and storytelling during those years in the family homestead. After graduating from Yale and the Art Students League in New York, Menzies went to work for a technical magazine, laying out advertisements. He also did illustrations for children's books and caught the attention of pioneer director George Fitzmaurice, who sought his help in designing a palm grove for a film that was set on a South Seas island—but was probably shot in a New York loft. (Menzies took a pair of palm-leaf fans, cut them up and used lights to cast suggestive shadows on a backdrop.)

> "He'd tell you how high the camera should be; he'd even specify the kind of lens he wanted."

A visual storyteller, Menzies once said that an art director must have "a knowledge of architecture . . . He must be a cartoonist . . . an interior decorator, a landscape painter, a dramatist." BELOW: Menzies, who created some of the most memorable images on film, envisioned a lavish ship's ballroom for *Reaching for the Moon* (1931). BELOW RIGHT: A still from the film shows the modified set.

Fitzmaurice hired him again on his return from wartime service in the navy, but Menzies soon moved to Hollywood, where he designed romantic sets of old Seville for *Rosita* (1923), an ill-fated picture that Ernst Lubitsch directed for Mary Pickford.

JIM MCHUGH/COURTESY WILLIAM CAMERON MENZIES FAMILY



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continued on page 74

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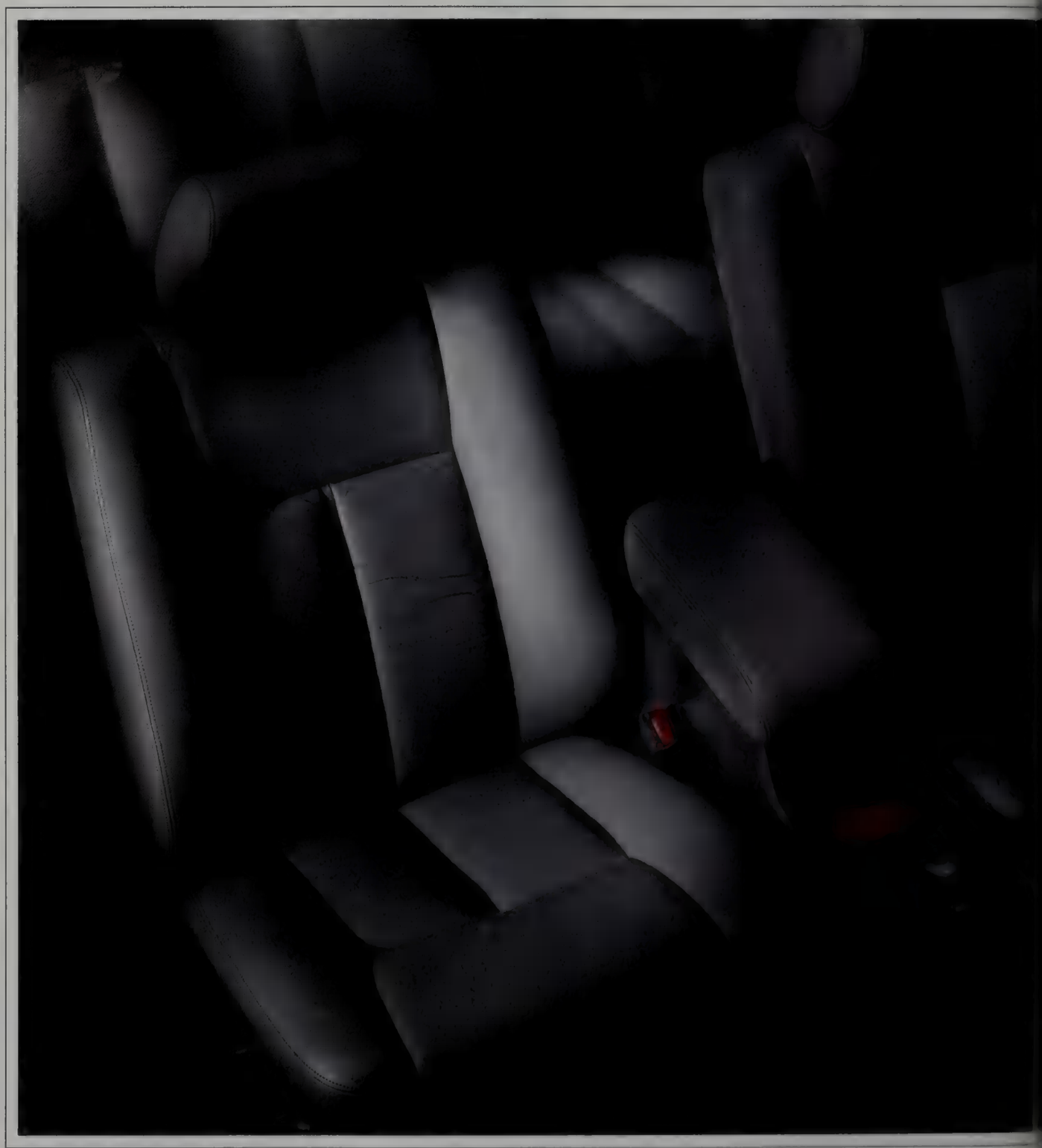


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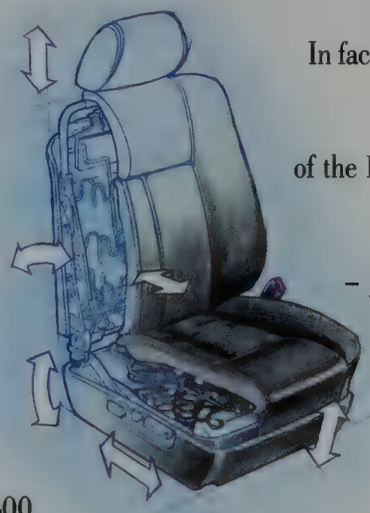
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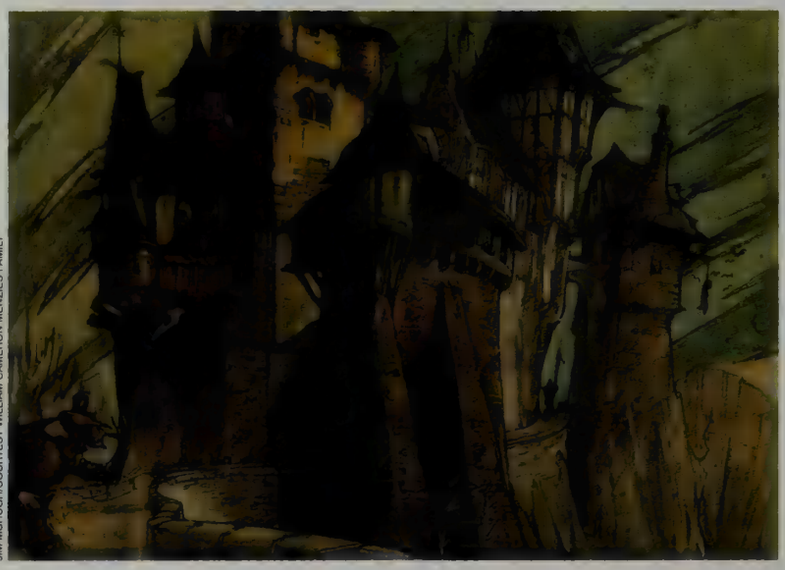
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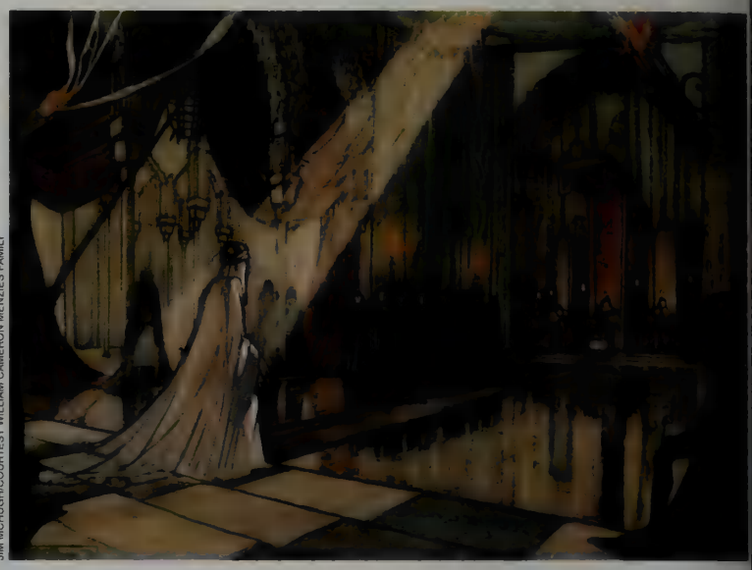
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VIVID IMAGES FROM A MASTER ART DIRECTOR
continued from page 70



JIM MCHUGH/COURTESY WILLIAM CAMERON MENZIES FAMILY

Menzies was "an imaginative inventor of complete cinematic ideas," noted a critic. ABOVE: Menzies's stylized castle for *The Beloved Rogue* (1927), whose set design film historian William Everson described as "the cornerstone of Hollywood Gothic," demonstrates a carryover from his earlier experience doing children's books illustrations.

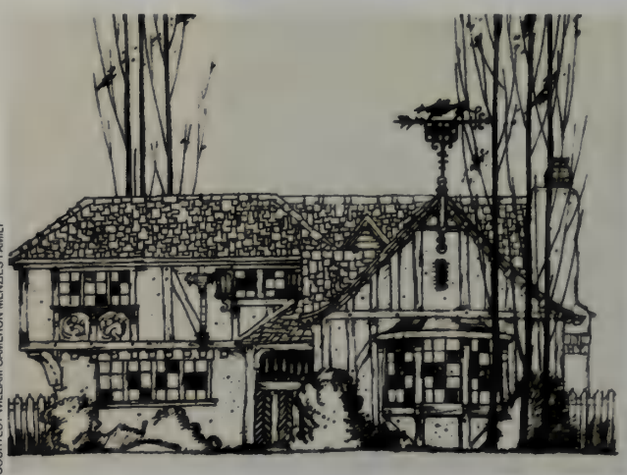


JIM MCHUGH/COURTESY WILLIAM CAMERON MENZIES FAMILY

"There is a spot in between the scenario and the direction that an artist trained in film fundamentals can usefully fill," Menzies said. He favored tight close-ups and uncluttered sets, and made an average of 1,300 sketches per project. ABOVE: With his trademark meticulousness, Menzies designed a throne room for an unmade film.

Her husband, Douglas Fairbanks, was about to produce and star in *The Thief of Bagdad*; it was to be a two-million-dollar epic that would outshine Fritz Lang's *Destiny*, an exotic spectacle Fairbanks had seen in Berlin. He thought Menzies lacked the experience to design so grandiose a production, and initially gave the assignment to illustrator Maxfield Parrish. Undeterred, Menzies sketched and painted the major scenes for several days and nights and carried the stack of boards, balanced on his head, to Fairbanks's office. He got the job. Anton Grot, who had been his mentor and would later head the Warner Bros. art department, was his assistant.

Several of the boards have survived, and they reveal how Menzies's illustrations shaped the images on the screen. Slender arches framing moonlit cypresses, a forest of glinting domes and the crystalline stalactites of an underwater kingdom conjure the poetry and adventure of the *Arabian Nights*. The lofty rooms dwarfing the figures and the mysteri-



COURTESY WILLIAM CAMERON MENZIES FAMILY

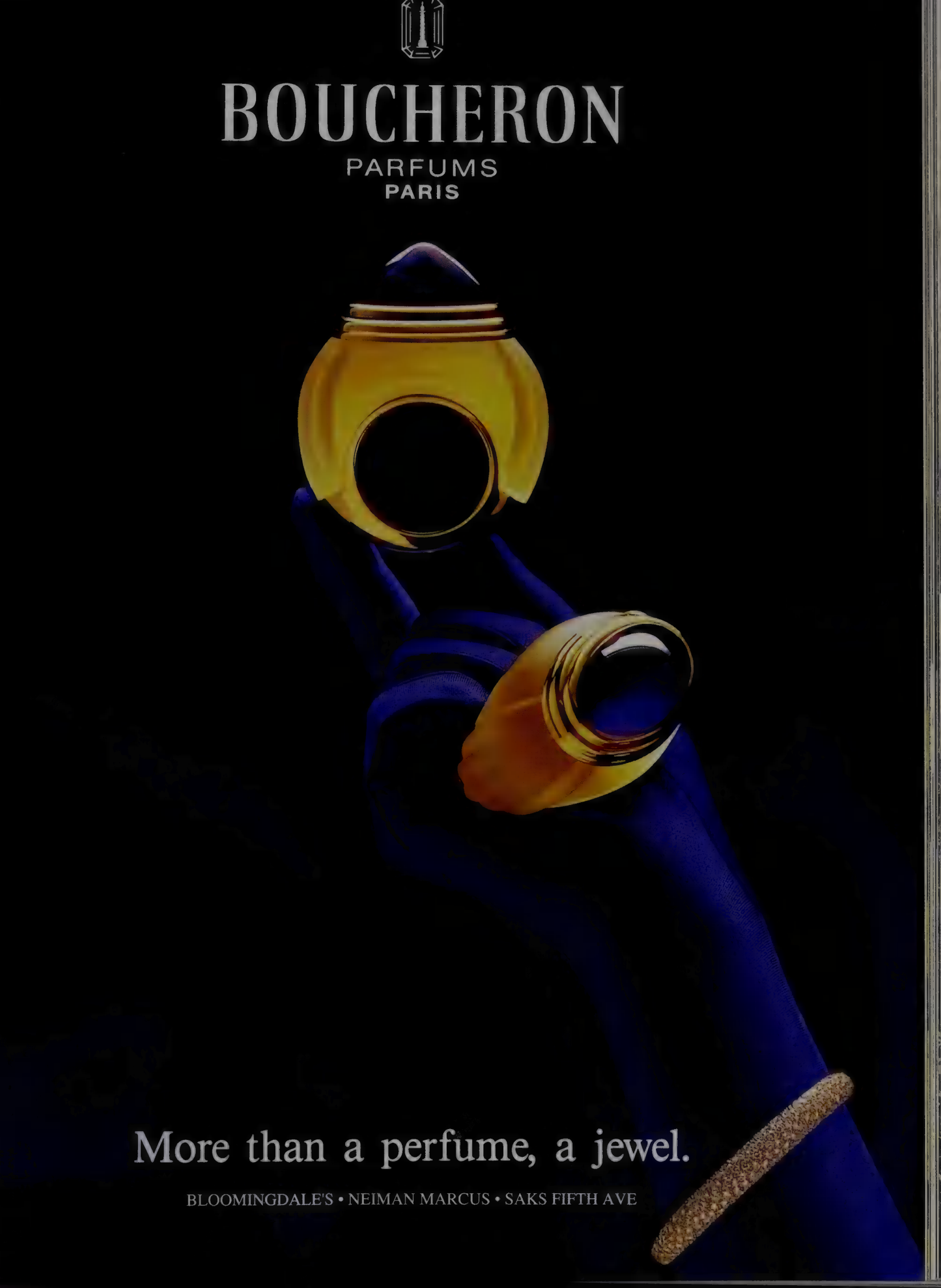
Suzanne Antles says that her father conceived their Beverly Hills house as "French Normandy in design, English Tudor in reality." He designed it, "though not entirely, or it would have been unlivable." The window detailing and carved reliefs recalled the sets of *The Beloved Rogue*, Menzies's project at the time. ABOVE: He drew the façade for his family's Christmas card.

BELOW: In 1956, before beginning work on *Around the World in 80 Days*, Menzies transformed a sitting area and wall in an upstairs hall of his residence into a colorful mural of folk motifs. "Swedish, Swiss, Hungarian—they were mixed together as in a pattern book," remembers Antles of the most vivid space in her childhood home.



RON GROEPER

continued on page 76


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WILLIAM CAMERON MENZIES
continued from page 74

ous play of shadows would become Menzies trademarks. Equally important were his charts of each sequence, which helped director Raoul Walsh complete principal photography in thirty-five days.

The Thief of Bagdad (1924) never recovered its extravagant costs, but it made Menzies's reputation. He designed four pictures for Rudolph Valentino, including the unrealized *Hooded Falcon*. After completing the desert romance *The Son of the Sheik* (1926), Menzies created a stylized medieval Paris for *The Beloved Rogue* (1927), in which John Barrymore played the swashbuckling poet François Villon. The snowcapped turrets and gables, gargoyles and shadowy vaults were inspired by the fairy-tale illustrations of Arthur Rackham and Edmund Dulac, whom Menzies greatly admired. And the sets in turn inspired his hybrid Norman-Tudor house in Beverly Hills, with its half-timbered walls, intricate carvings and dragon weathervane.

Menzies was a man who "was so funny that he'd have us and our mother in stitches," says his younger daughter, Suzanne Menzies Antles. "He would sit out in the backyard with a yellow pad—his favorite color—and a stubby pencil, and draw cartoons of us and our dog." As a teenager, she resented the fact that her beaux found it hard to tear themselves away from her father as he told them the story of his next movie. He loved an audience and knew everybody, but "he could never remember their names," Antles says. "Once we saw Clark Gable coming toward us and we stepped aside, knowing that Daddy would forget his name—or ours!"

There is a 1937 sketchbook that shows how Menzies worked. Crammed together are doodles of the family, the cave scene from *The Adventures of Tom Sawyer* (with notations from the script) and the first seeds from which Tara and Twelve Oaks would grow. On these pages he plotted compositions for *Gone With the Wind*—using circles for the actors' faces—but his sketch of Confederate soldiers, drooping in defeat, is as expressive as anything that appeared in the film. Later, he would produce storyboards that blocked out the action and the camera angles. And it was Menzies who directed the memorable crane shot that reveals the panorama of wounded soldiers in the station yard, and who devised the scene in which Scarlett hides beneath a bridge as Union troops march overhead through the rain.

"Orson Welles called Daddy a genius," says Antles, "and he was just on air after that because he thought the world of Orson." But Menzies was more of a team player than Welles. He is widely credited with the design of the 1940 Alexander Korda production of *The Thief of Bagdad*. It is easy to imagine his hand in the fantastic sets and special effects, gorgeously photographed in three-strip Technicolor. But Menzies took out a full-page advertisement in the *Hollywood Reporter* to announce that art director Vincent Korda deserved all the credit for designing the picture.

continued on page 78



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WILLIAM CAMERON MENZIES

continued from page 76

The two had collaborated on an earlier production, *Things to Come* (1936). Menzies conceived a spectacular city of the future, which remains one of the most compelling science-fiction visions ever put on film. It didn't please the author, H. G. Wells, however, who sent Menzies a note after viewing some rushes: "This is all wrong. Get it in better perspective. The film is an H.G. WELLS film, and your highest best is needed for the complete realization of my treatment!"

Fairbanks, Selznick and Korda could ably visualize what they produced, but Menzies made everyone look good. In the 1940s he designed a series of films, beginning with *Our Town* (1940), that were directed by Sam Wood. James Wong Howe, one of Hollywood's greatest cinematographers, recalled his experience shooting a masterpiece of American Gothic. "*King's Row* I loved doing," he said of the film. "William Cameron Menzies designed the sets and the sketches for the shots; he'd tell you how high the camera should be, he'd even specify the kind of lens he wanted for a particular shot. . . . Everything, even the apple orchard, was done in the studio. . . . Menzies created the whole look of the film. I simply followed his orders. Sam Wood just directed the actors; he knew nothing about visuals."

Menzies alternated between designing and directing, but working with actors was not his forte, as *Things to Come* and the cult favorite *Invaders from Mars* (1953) make clear. It's his images that are memorable: the chiaroscuro that underscores the comic melodrama of *Bulldog Drummond* (1929), the Moderne liner in *Reaching for the Moon* (1931), the assassination of the statesman amid a thicket of umbrellas in Hitchcock's *Foreign Correspondent* (1940). Sometimes working on several pictures at once, he would even design sets without credit. His younger daughter remembers his sketching scenes for Frank Capra's *It's a Wonderful Life* (1946)—"He did the most marvelous drawings for the scene

continued on page 82

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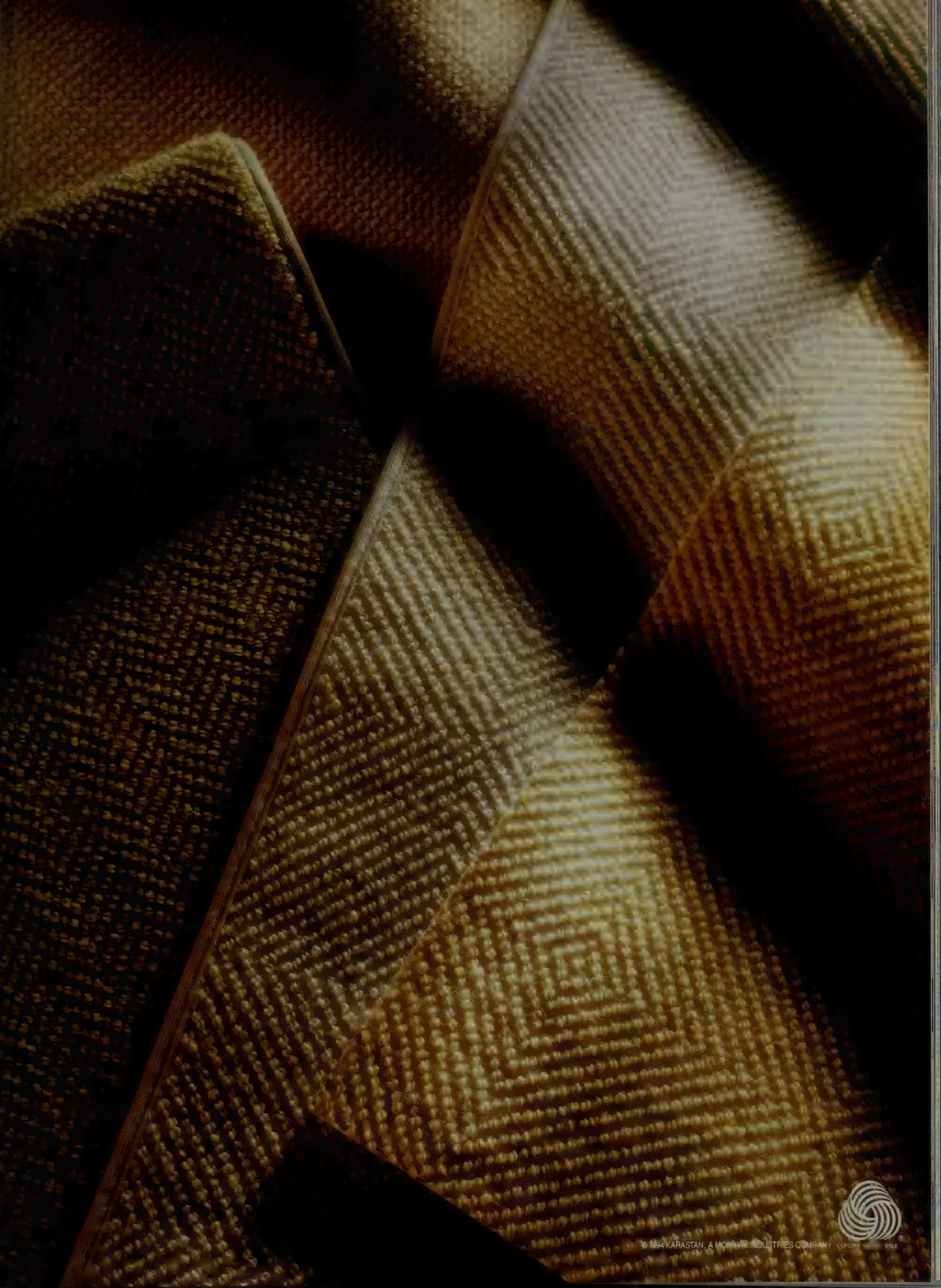
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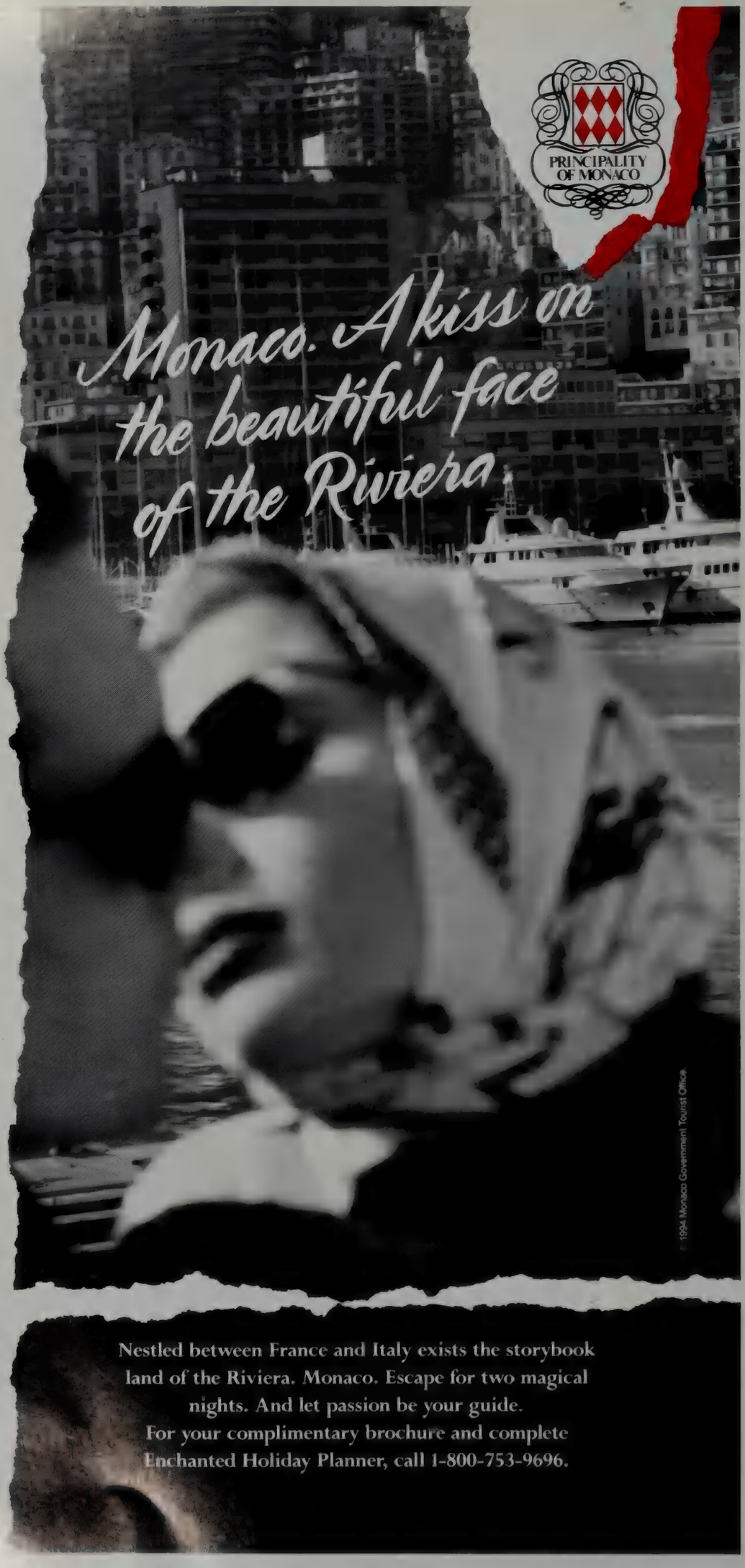
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WILLIAM CAMERON MENZIES
continued from page 78

on the bridge"—and going over to Beverly Hills High School in the evenings when they were shooting the picture.

Between the furious bursts of activity came dry periods. Even then Menzies would keep busy doing favors for friends: designing a decorator's shop on Sunset Boulevard, some houses in Palos Verdes and Douglas Fairbanks's tomb in the Hollywood Cemetery. Just before he died, in 1957, he painted a hallway in the house he had built in Beverly Hills thirty years earlier. The murals evidenced a new enthusiasm, drawing on the gaily colored abstract patterns of Hungarian and Scandinavian folk art. Happily, they were photographed before the house was demolished in 1983.

"Menzies had vision, and he was always composing a picture," says Richard Sylbert, the production designer of *Chinatown* and *Reds*. The two men had crossed paths in New York in 1952. Sylbert was twenty-two and starting his career designing television dramas when he was summoned by Menzies to design two film pilots for a Fu Manchu series starring John Carradine. Menzies had directed several short films for television and needed a designer to work from his outlines. "He would sketch each set on a sheet of hotel stationery to show what he wanted, and I did the rest," says Sylbert. "It was a black-and-white film, so he wanted the sets to be black, white and gray to create a strong graphic image. At the end he was sufficiently impressed to say to me, 'Why don't you go out to Hollywood and put a little dignity back into the business.' "

Sylbert spent another decade in New York, then headed West and built on the foundation his mentor had laid forty years before. An essential difference between them is that Sylbert and his peers can roam the world in search of locations. Menzies, a master of make-believe, created exotic locations on stage and on the back lot. He imagined what lay beyond the studio walls and made the audience a part of his inventions. □

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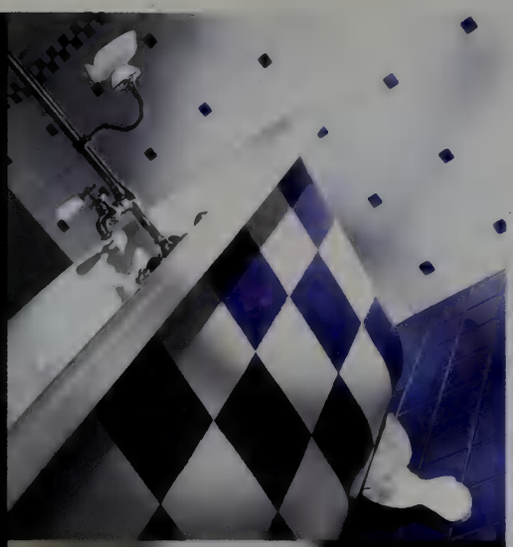
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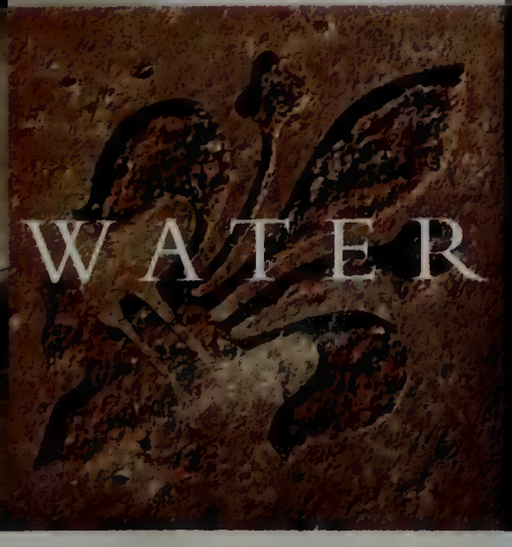
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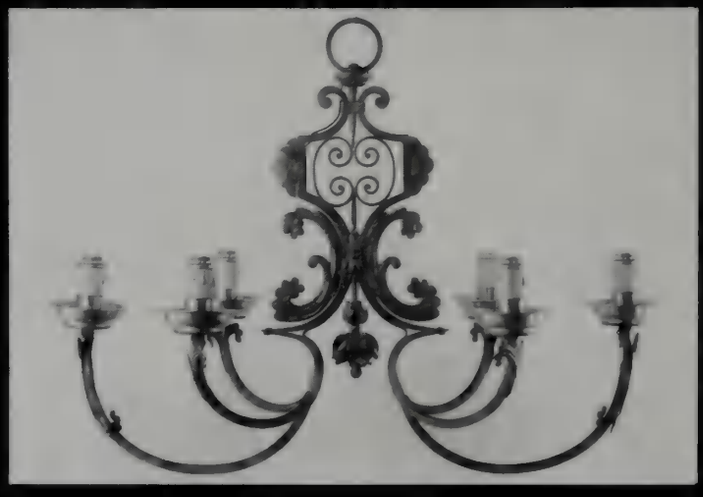
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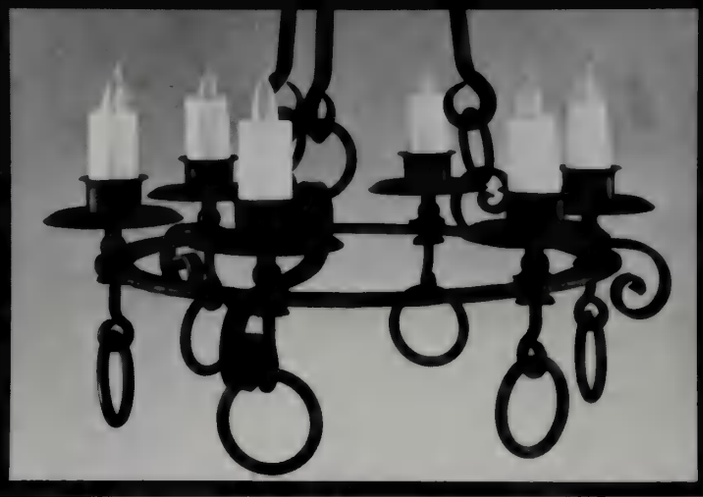
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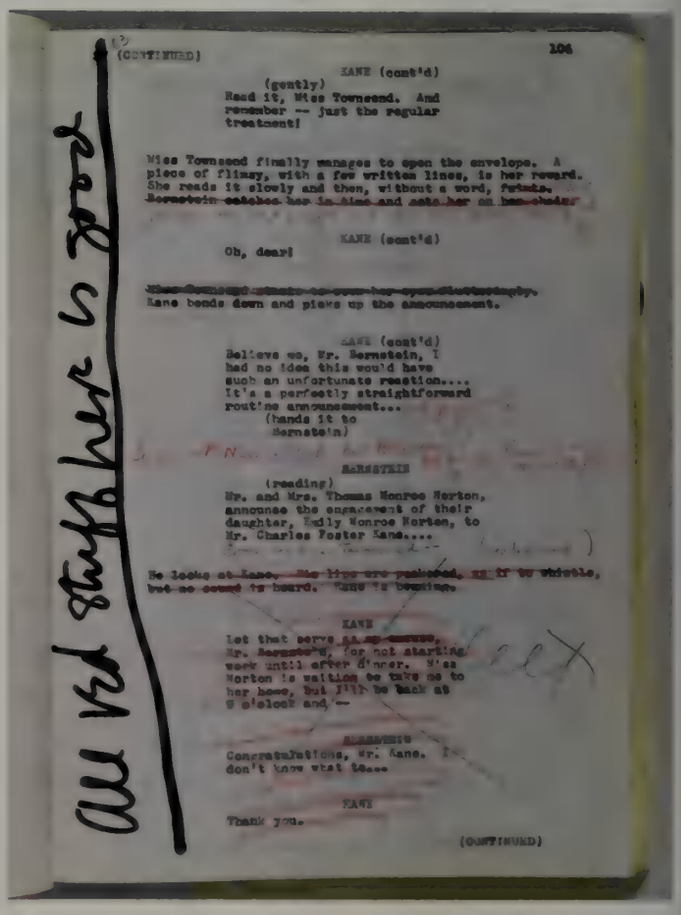
By Christopher Finch

During the golden age of Hollywood—when the air was as pure as Shirley Temple's smile and the sign above the Wilshire Boulevard Brown Derby stood out against an unsullied desert sky—truckloads of fan mail poured into the major studios every day of every week. Kids from Kansas and housewives from Wyoming wrote to their favorite stars to tell them how much they admired them. All that most fans requested in return was a signed photograph.

There are still many people eager to acquire the autographs of Hollywood celebrities of the golden age, but today they seek them out at auction houses and at the galleries of autograph dealers where photographs or contracts signed by Marilyn Monroe and Humphrey Bogart hang alongside framed letters inscribed by Emily Dickinson and Lord Byron.



ABOVE: *Autograph*, Marlene Dietrich, 1934. Ink on photograph, 20½" x 17". An autographed black-and-white publicity still, used to promote the 1934 film *The Scarlett Empress*, shows Dietrich in full regalia as Catherine the Great. Butterfield & Butterfield, Los Angeles.



ABOVE: *Script*, Orson Welles, 1940. Ink and pencil on paper, 308 pages, 11" x 8½". Welles's own working draft of *Citizen Kane*—containing numerous additions, corrections and deletions in his own handwriting—reflects his profound impact on the ultimate shape of the screenplay by Herman J. Mankiewicz. Sotheby's, New York.

"There has been very strong growth in this area in the past five years," says Kenneth W. Rendell, who operates galleries in New York and Beverly Hills. "Along with Civil War documents and Americana, old Hollywood is one of the fastest-growing sections of the autograph market."

There was a time, he explains, when the typical autograph enthusiast was someone who collected, for example, William Dean Howells and his entire

continued on page 88

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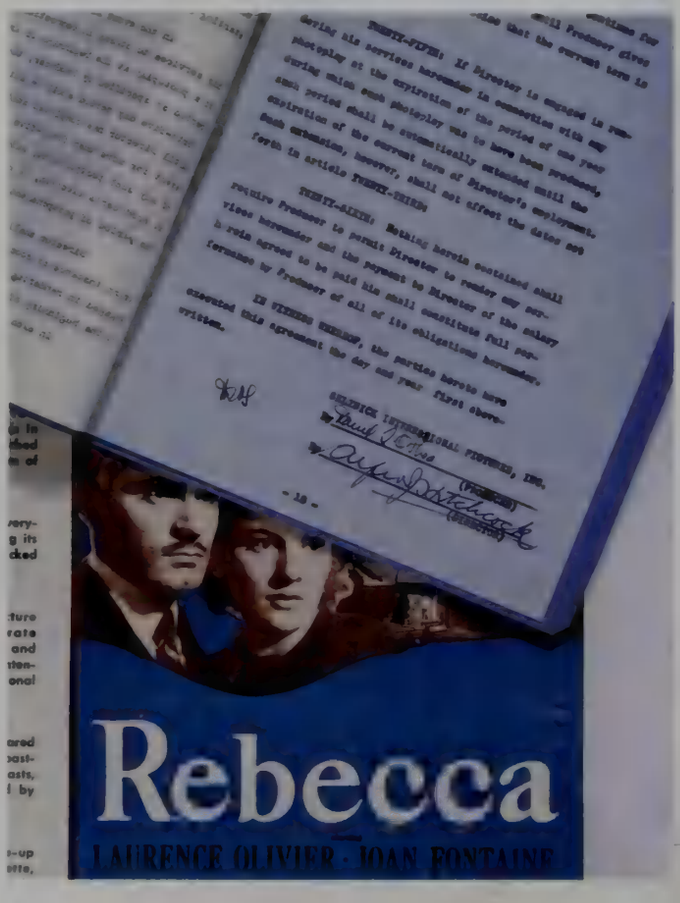
COLLECTING SIGNATURE ITEMS OF FILM LEGENDS

continued from page 86

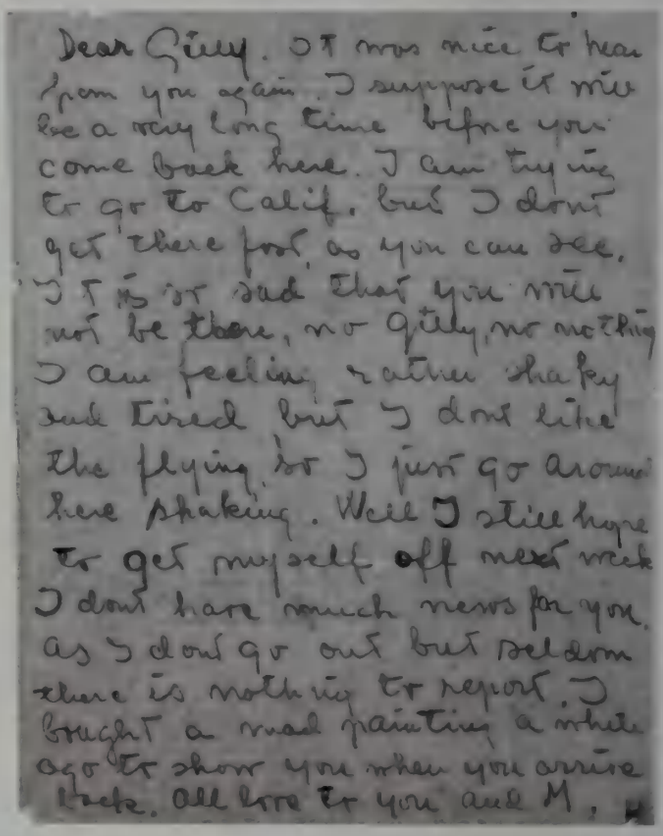


ABOVE: *Postcard*, Humphrey Bogart, circa 1942. Ink on paper. The chess game that appears in the film *Casablanca* was an actual game that Humphrey Bogart was playing via mail with a friend at Warner Bros. A postcard he sent contains two moves and an apology for their delay. Kenneth W. Rendell Gallery, Inc., New York.

BELOW: *Signed Contract*, Alfred Hitchcock, 1938. Ink on paper, 11" x 8½". The famed director's contract with Selznick International Pictures for *Rebecca*, the film that marked his American directorial debut, stipulates his salary at $2,500 a week. Christie's, New York.



BELOW: *Letter*, Greta Garbo, date unknown. Pencil on paper, 11" x 9". A letter written by the actress—who eventually stopped signing her own checks because people saved rather than cashed them—is signed "H" for Harriet Brown, the pen name that she used on her unofficial correspondence. Camden House Auctioneers, Los Angeles.


Dear Gilly. It was nice to hear from you again. I suppose it will be a very long time before you come back here. I am trying to go to Calif. but I don't get there fast as you can see. It is so sad that you will not be there, no Gilly, no nothing I am feeling rather shaky and tired but I don't like the flying so I just go around here shaking. Well I still hope to get myself off next week I don't have much news for you as I don't go out but seldom there is nothing to report. I bought a real painting a while ago to show you when you arrive here. All love to you and M,

circle, and bequeathed that collection to a university library. Or else he might be a wealthy manufacturer of scientific equipment who sought out patent applications signed by Thomas Edison.

"Now many people are interested in the personalities who touched them through the movies or television," Rendell says. "Sometimes the collector is fascinated by the celebrity's life. That would be the case with Marilyn Monroe. Sometimes the collector identifies with the kind of character the star played on-screen. That's true of John Wayne, whose signatures are not especially rare but are much sought after by people who admire what he stood for."

Charles W. Sachs of the Scriptorium in Beverly Hills agrees that the field of motion-picture autographs is enjoying a considerable upswing. "In addition to attracting a growing number of individual collectors, it's been given a major boost by the Planet Hollywood chain of restaurants, which has been purchasing prime Hollywood movie memorabilia to display at various branches," he notes. "A corporate buyer that's prepared to bid seriously on anything worthwhile can have a big impact on the market."

continued on page 90





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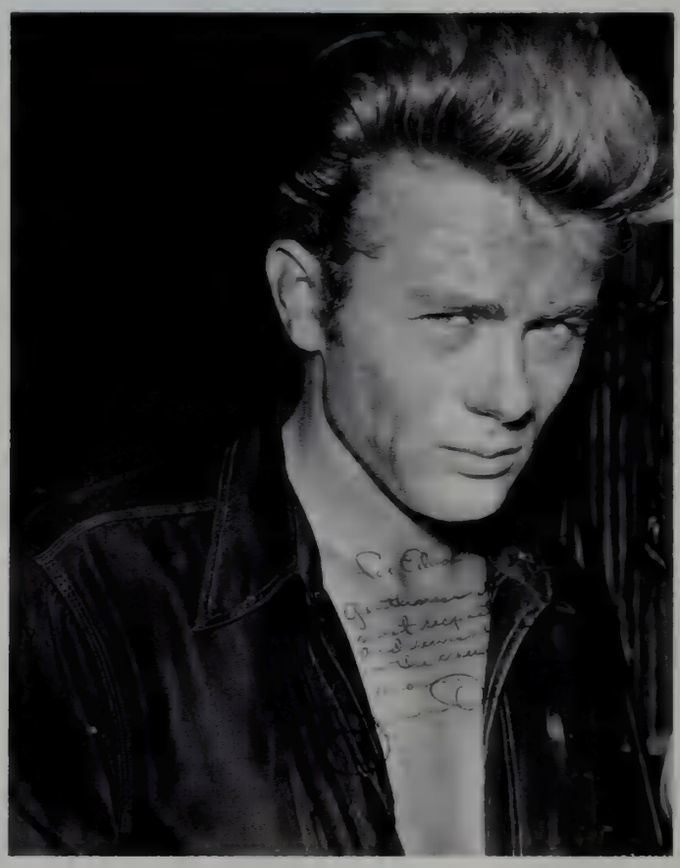
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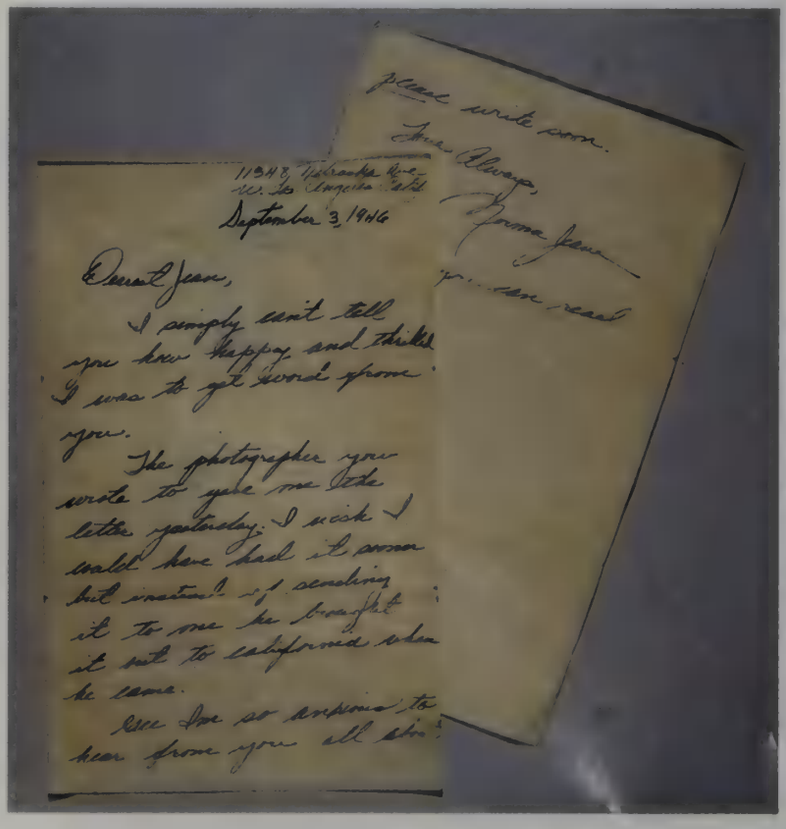
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COLLECTING SIGNATURE ITEMS OF FILM LEGENDS
continued from page 88



ABOVE: *Autograph*, James Dean, 1955. Ink on photograph, 10" x 8". A publicity still for Dean's last film, *Giant*—inscribed to the author of the novel—reads, "gentleness is most respected and remembered in the creuel [*sic*] man." Camden House Auctioneers, Los Angeles.



One thing that will not be found on the walls of Planet Hollywood, or in any reputable dealer's gallery, are those studio-issue photographs that the fans wrote away for forty and fifty years ago. It must be presumed that the recipients seldom questioned the authenticity of the signature scrawled beneath the firm jaw and the capped teeth. Just as well, since it was never quite explained how Bogey or Marlene could answer all those thousands of pieces of mail. It was not generally known back then that publicists and other studio employees were often highly practiced at simulating the autographs of stars they were assigned to. Later these duties were taken over by the autopen, a mechanical device that could be programmed to reproduce any signature, but by then the golden age of Hollywood was almost over.

"Authenticity is a major concern in this field," says Sachs. "As for signed photographs, it's clearly desirable that they be inscribed to someone who can be identified as having known or worked with the star. The collector is on much safer ground if the signature is on a legal document or a letter of some substance. Occasionally you'll come across something special, such as Clifton Webb's guest book."

Even letters can be tricky, cautions Rendell. "For many years Ronald Reagan's mother handled much of his personal correspondence," he says. "Her handwriting has a definite familial relationship to his, so you might come across a thank-you note—complete with snapshots of the weekend—that appears to be written in his hand but was in fact composed by her."

Mistaken identity is one thing; forgery is another. As in any collecting field, autograph forgers exploit the collector's eagerness to believe that he or she has found the genuine article, and they will go to great lengths to create an atmosphere of authenticity around the fakes they are attempting to sell.

"A couple of years ago," says Rendell, "dealers began to receive photocopies of eight-by-ten glossies that seemed to have been inscribed by various stars to an obscure, long-dead studio employee. The purported autographs were those of people he had worked with—that much could be checked out—and there were no living relatives to complicate things. Somebody had put a lot of thought into the scheme, but the signatures themselves were a giveaway. They displayed the signs that betray better than ninety percent of faked autographs." Those

LEFT: *Letter*, Marilyn Monroe, 1946. Pen on paper. In a three-and-a-half-page handwritten letter signed with her real name, Norma Jeane, Marilyn Monroe wrote, "I signed a seven year contract at 20th/Century Fox studios. They are going to try to make an actress out of me I guess." Kenneth W. Rendell Gallery, Inc., New York.

continued on page 94

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COLLECTING SIGNATURE ITEMS OF FILM LEGENDS

continued from page 90

signs are a chronicle of the self-consciousness of the forger. Hesitations and uncertainties are recorded in ink. The scroll of an initial commences too heavily. The flourish at the end of a name breaks off too abruptly.

Among the more reliable sources for Hollywood autographs are the albums of those hard-core fans who persuaded stars to sign in leather-bound books as they arrived at premieres or exited restaurants and nightclubs.

"Often these people have nobody to pass the albums on to," notes Rendell. "Their kids hardly recognize the names, and they'd rather see the autographs sold to someone who shares their fascination with that period."

Even those albums sometimes contain forgeries, the apparent reason being that there was so much competition between the dedicated enthusiasts who assembled them. It would be unthinkable to stand in the cold for hours at a premiere of *The Dawn Patrol* and come away without Errol Flynn's moniker inscribed with suitably swashbuckling penmanship to the long-suffering fan. Such a failure apparently was *so* unthinkable that some otherwise honest autograph hounds occasionally sandwiched a fake Flynn between a genuine Gable and a genuine Garland.

Clark Gable and Judy Garland are examples of stars whose autographs hold up strongly because of both their career achievements and their association with a particular movie that has attained cult status (*Gone With the Wind* in the case of Gable and *The Wizard of Oz* in the case of Garland). "A scrap of paper signed by Gable has a starting price of nine hundred and seventy-five dollars, while Garland's goes for upwards of twenty-five hundred," says Rendell.

"The autograph of anyone who appeared in *The Wizard of Oz* has value," he adds. "Judy Garland would be collected anyway, but without that movie I doubt that anyone would be interested in Ray Bolger or Margaret Hamilton. Vivien Leigh's signature is sought after because of *Gone With the Wind*. Most people can't name another movie she was in, but because of that one role, her autograph is more valuable than that of Laurence Olivier, whom she married and who was probably the greatest actor of his generation."

Among the most desirable Hollywood autographs are those of James Dean, Greta Garbo and Marilyn Monroe.

"Marilyn is the most popular icon in America after Lincoln," observes Charles Sachs. "Even though her signed photos are all over, they range from thirty-five hundred to eighty-five hundred dollars. Part of Marilyn's appeal seems to be that she became entangled with so many national obsessions. There was sports through Joe DiMaggio, politics through the Kennedys, the intellectual world through Arthur Miller. All this and Hollywood too!"

"James Dean is a genuine cult figure," says Rendell, "and he died so young that he has great rarity value." A photograph with just his signature costs $4,500, while a personalized inscription can drive the price much higher.

"Garbo has been slipping lately," says Sachs. "While she

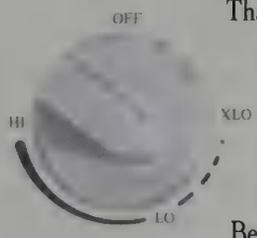
continued on page 96

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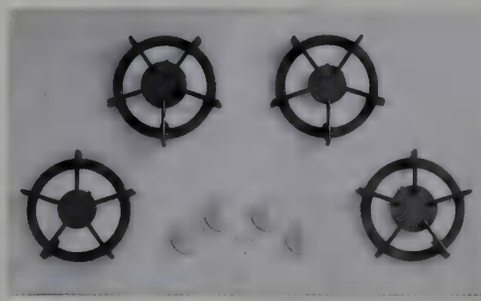
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11. [illegible] with M.T. 26"Diam. x 30"T
12. [illegible] w/sconces. 81"T x 32"W
13. Victorian griffin library table. 66"L x 42"W
14. Selection of Handel lamps, signed
15. Pottier & Stymus Ren. Revival game table
16. 10 pc. Art Deco walnut dining suite
17. Mahogany carved Chippendale exec. desk. 7' x 4'
18. Meeks Stanton Hall pattern 5-piece parlour suite
19. Rosewood square grand Steinway piano. C. 1877
20. 14 Piece mahogany dining suite by Horner Bros.
21. Wrought iron hallTree. 85"T x 36"W
22. Elaborately carved 8' x 5' desk/matching credenza w/black leather top
23. c.1870 BRunswick golden oak pool table. 9' x 4 1/2'

COLLECTING SIGNATURE ITEMS OF FILM LEGENDS

continued from page 94

was alive she was able to keep things off the market, but now more material is for sale. A signed, handwritten letter fetches fifteen hundred to twenty-five hundred dollars—big money by movie autograph standards, but not the sixty-five hundred dollars it might have brought a few years ago. A signed glossy is still valued at ten thousand dollars. In my twenty-five years of experience I've seen only three genuine signed photos of Garbo and hundreds of forgeries."

Dean and Garbo have been represented by good examples at auction houses in recent months. Camden House offered a striking McCarty portrait of Dean inscribed to Edna Ferber, the author of *Giant*, that sold for $6,050; and a rare handwritten note from Garbo, addressed to a friend and signed "H" (for Harriet Brown, the star's nom de plume), that went for $2,500.

Perhaps the most remarkable Hollywood autograph items to be auctioned recently, however, were annotated scripts associated with a trio of American film classics. "Scripts don't have the visual impact of an Oscar or a piece of clothing, but they can have a greater intellectual and historical appeal," explains Dana Hawkes, the director of collectibles at Sotheby's. "When a lot of changes are marked on a script, the buyer can see how the screenplay evolved into the finished film." Last fall Christie's offered Gloria Swanson's annotated script of *Sunset Boulevard*, while Sotheby's offered Orson Welles's scripts for both *The Magnificent Ambersons* and *Citizen Kane*, the latter a working draft that includes many cuts, emendations and additions in the hand of the director, showing quite clearly the degree to which he reshaped and edited Herman J. Mankiewicz's screenplay. It sold for $57,500.

Annotated scripts like these are strictly for the serious collector. The beginner has a great deal to choose from, however, and for the most part Hollywood celebrity autographs are still quite reasonably priced.

"It's still possible to have a framed, signed photograph of Mae West for three hundred and seventy-five dollars," says Rendell. "She loved to inscribe pictures, so they're not especially rare, but they make amusing, campy gifts. Also popular are photos of Fred Astaire and Ginger Rogers, signed by both of them. I can sell as many as I get, but they still start at seven hundred and fifty dollars."

Another favorite, he says, is Lucille Ball, who has established a niche of her own. People admire her not only as a performer but as a television pioneer and as a woman executive who succeeded in a male-dominated field. Because of this, her signature on contracts and other legal documents is especially prized and starts at $950.

"Everyone seems to be looking for a hero or heroine," says Rendell, "and Hollywood is one of the few places that have been able to supply them in the twentieth century. Maybe it's all done with mirrors, but Hollywood has produced larger-than-life characters, and for many people there's a special thrill about owning something that one of these movie giants put his or her mark on." □

New Orleans: Art Imitates Architecture

In New Orleans, Architectural treasures are an everyday affair. They are the places where people live and work. From plantation homes and elegant mansions to humble shotgun cottages, from buildings with terra cotta facades to those with cast iron solomonic columns, to live in New Orleans is to live in architectural history.

And, of course, at the heat of it all is the French Quarter, one of the most exciting urban spaces in the world. Every day locals and tourists alike, enjoy walking around the park at Jackson Square, which was designed in the early 18th century as a ceremonial space near what was planned to be the seat of Government, the Cabildo.

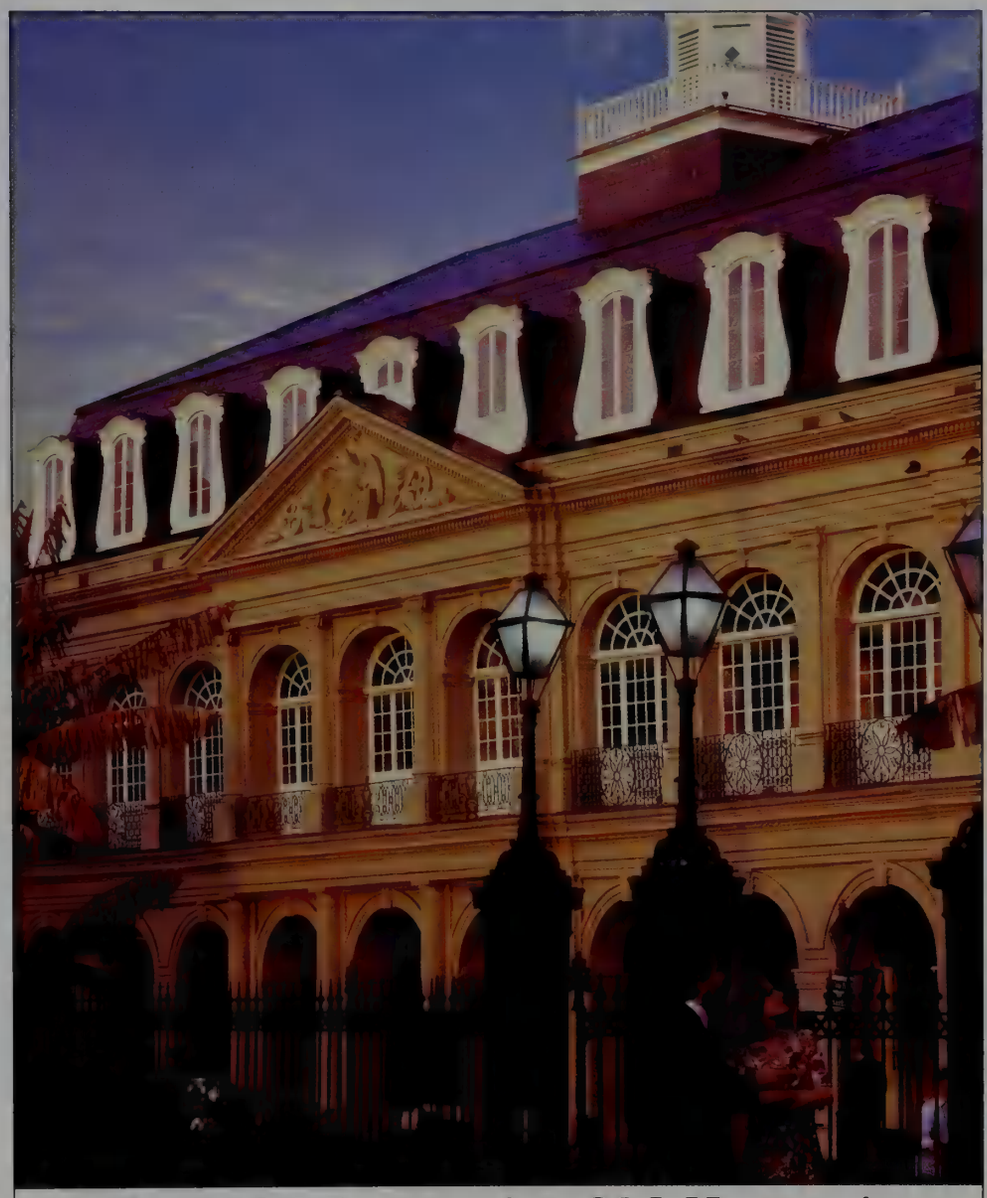
The present Cabildo was built between 1795 and 1799, after a series of fires had laid waste to most of the French Quarter. The Louisiana Purchase was signed there in 1803, and for many years it has been part of the Louisiana State Museum. In 1988, in the course of a restoration, a workman's torch started a fire that almost destroyed this magnificent building. But the fire was caught in time, and to repair the damage, the finest restoration artisans in Europe and America were summoned to New Orleans where they spent six years fastidiously restoring the Cabildo to its original glory.

The Cabildo is only one of the masterpieces of the French Quarter. A matching building by the same architect, Gilberto Guillemard sits on the other side of St. Louis Cathedral. Called the Presbytere, it was originally intended as a priests' residence. And flanking Jackson Square are two marvelous buildings known as the Pontalbas. They were built by the Baroness Pontalba, whose father built the Cabildo, as elegant residences on the upper floors and shops at street level.

As you walk through the French Quarter, you will certainly want to linger for hours along Royal Street, where the city's magnificent antique shops are to be found. If Louis XVI returned to life, he would go shopping here.

A little further down on Royal Street you may visit Gallier House, built by the great architect James Gallier Jr. as his own residence, and beautifully restored as a museum. A few blocks away you will find the Herman Grimma House, which incorporates elements of Georgian, French Colonial, and Spanish style, and has a working creole kitchen next to its courtyard, which is planted in the manner of early nineteenth century gardens.

In fact, there is so much to see and do in the French Quarter, and in New Orleans, that there is no way to describe it. You will simply have to come and see it for yourself. It's more fun that way anyway.



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New Orleans is a timeless beauty, filled with historic architectural masterpieces. In the heart of the French Quarter, the Cabildo stands, dignified as a Spanish Don, and presides over Jackson Square, as it has for two hundred years now. Six years ago, however, the Cabildo was almost lost in a fire sparked during renovation. ⚜ In one of the most ambitious historic restorations of its kind, its distinctive mansard roof was authentically rebuilt by French artisans schooled in 600-year-old timber framing techniques. The entire structure has been painstakingly restored to its former, and timeless, glory. The Cabildo's Re-Opening Celebrations begin February 27, 1994 another great reason to visit New Orleans, as if you needed one. ⚜ Just call ahead, **1-800-932-1400**, and we'll send you a Good Times Guide to New Orleans, 84 pages on what to do and where to go, including information on architectural tours; plus a Lodging Guide.

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BUILDING THE MOVIES

TRACING THE EVOLUTION OF SET DESIGN

By Marc Wanamaker

With the development of motion pictures as a form of entertainment came the men and women who transformed the screenwriter's vision into reality. As the studio system evolved, artists, architects, engineers, draftsmen and countless craftspeople were employed to create settings for the films being written and produced.

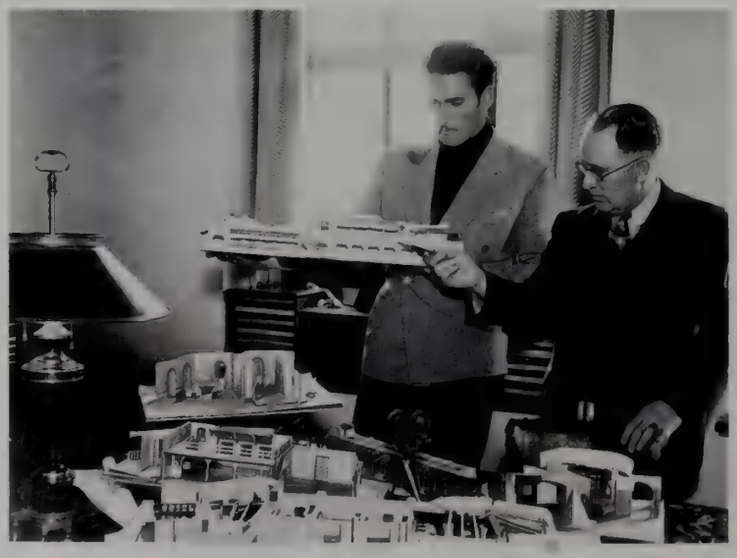
At the beginning of the industry it took theatrical trickery to make films watchable and believable, because they were in competition with the theater. While many film companies cared little for the authenticity of sets, some people, like Elinor Glyn, cared very much. The New York–based writer and director said in the early 1920s that if she were producing a film, she would be sure that its settings displayed the appropriate interior décor for the era with genuine antiques if possible. But in the early days of art direction, sets were painted on flats, as in the theater. According to one art director, at the Kalem Studios in New Jersey in 1911 everything that could be painted *was* painted—wall hangings, artworks, furniture and rugs. Every type of material was imitated,



PHOTOGRAPHY MARC WANAMAKER/BISON ARCHIVES

As filmmaking progressed from painted flats on open-air stages to the complex sets of today, specialized departments and crafts methods were developed to bring a script to life. ABOVE: Draftsmen at Columbia Studios art department in 1940.

BELOW LEFT: Errol Flynn and Warner Bros. art director John Hughes examine models for *The Charge of the Light Brigade* (1936). BELOW RIGHT: Production designer Wilfred Buckland, at far right, oversees the building of a house on a soundstage at the Famous Players Lasky-Paramount Studio for the 1923 film *Only 38*.





continued on page 104



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TRACING THE EVOLUTION OF SET DESIGN

continued from page 102

from brick, tile, plaster and stucco to stone, wood and all sorts of paneling. As in the theater, backdrops were also used to depict a landscape or cityscape outside of a window—a technique still used today.

From 1907 to 1914 production design was in its infancy, and still closely linked with the theater. In 1914, for example, Wilfred Buckland, who was stage producer David Belasco's scenic designer in New York, came to Hollywood to oversee the design and completion of all settings for the Jesse L. Lasky Feature Play Company. Hollywood studios in those days typically consisted of a wood platform with cloth sun diffusers draped above. The "sets" were dressed with real furniture, even though the walls were merely painted flats propped up by braces. Eventually enclosed stages like those on the East Coast were constructed, and lighting was used in a more theatrical way.

By the early 1920s demands for realism and believability meant that sets had to consist of more than one wall in view or more than one room; interiors were combined with exteriors to present the best in architecture



While furniture, fabrics and even artworks were originally painted on the backdrops, during the 1920s property masters and set decorators were hired to create believable settings. ABOVE: Set decorators prepare a room for *More Money* (1915).



LEFT: Two sculptors at RKO fashion a figure of Joan of Arc for the 1948 film of the same name. Using photographs or objects in the studio research departments, craftspeople fabricated almost any artwork or furnishing called for in the script.





BELOW LEFT: James D. Preston, left, superintendent of the U.S. Senate Press Gallery, and Columbia Studios art director Lionel Banks discuss the re-creation of the Senate galleries for *Mr. Smith Goes to Washington* (1939). BELOW RIGHT: Rubber brick molds were among the staples at Paramount's molding shop in 1956.

continued on page 106

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TRACING THE EVOLUTION OF SET DESIGN

continued from page 104

and decoration, even if the films were in black and white. The rapid development of cinematography and the later advent of sound brought additional problems to the art director and his staff. Producers soon discovered that to sell their films to the public, they had to spend the money to create well-mounted productions.

With the early 1920s came the professional art director or production designer. After a preliminary conference with the producer and the director, the art director would make sketches offering a visual interpretation of the script. These detailed renderings were then passed on to the draftsmen, who provided floor plans and other structural elements for the building of the sets. Sometimes models were made for showing what the creative team had in mind as well as for the logistics of moving people and equipment on the finished set during filming.

The set designs themselves were executed by the various departments the studios had established over the years. In the 1920s these specialized



For *Citizen Kane* (1941), Orson Welles and Perry Ferguson incorporated existing and newly made sets and props and miniatures. ABOVE: Painted animals decorate Susan Kane's bedroom at the San Simeon–like Xanadu, which was built at RKO.

BELOW: The apartment complex in Alfred Hitchcock's *Rear Window* (1954) figured prominently in the story of a man confined to a wheelchair who uses binoculars to spy on his neighbors. The entire set was constructed on one stage at Paramount.



divisions and craftspeople could be found at most large studios—with carpenters, prop makers and property shops, machine and tin shops, plaster and paint shops, greensmen, fixture and electrical shops, and upholstery and drapery shops. A crucial source for the art director and his team was the studio research library, which supplied photographs and files for almost every conceivable project.

The preproduction process developed in the 1920s is largely still in place. The art director and his assistant work closely during the construction of the sets and the assembly of these units on a studio stage, back lot or exterior location. As construction progresses, color schemes are determined in the paint shops. Once the set is built and painted and the lighting is designed, it is dressed with the appropriate furnishings. Thousands of pieces of furniture and truckloads

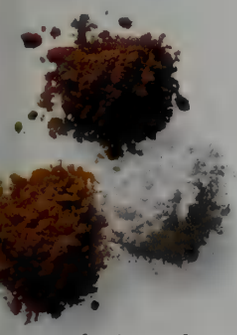
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TRACING THE EVOLUTION OF SET DESIGN

continued from page 106

of decorative materials are stored in studio property departments, at the disposal of the set decorator and the art director. Sets are planned by the art director to complement the dramatic action as outlined in the script and decided upon by the director, and it is those story requirements that dictate how the set will be dressed.

In color films, the art director is aided by a consultant who is usually allied with a laboratory. For black-and-white films, special lighting and colors are chosen to ensure that the tonal values are correct.

In the 1916 issue of *Paramount Progress*, the studio's in-house magazine, an article on interior decoration underscored the interest in production design:

Every set must be perfect before the player sets his or her foot upon it. . . . Not so long ago in the history of photodrama, a rich man's parlor was changed into a millionaire's drawing room merely by the addition of a few more vases, another rug, or an extra large oil painting. In fact, when a director called for a rich man's home, all the bric-a-brac, rugs and paintings and junk in the property room would be brought forth and placed in that particular set. The more that could be crowded into the set, the wealthier the man.

Accompanying the article was a photograph of a "modern French drawing room," showing Louis XVI furniture upholstered in Aubusson tapestry, French chandeliers and reproductions of panels from "the Paris home of a prominent French official."

The trend of designers in Hollywood to pass on to the audience what is fashionable and practical began sometime in the early 1920s. Articles on European costume and interior designers publicized their new creations for motion pictures. Movie magazines regularly featured stories on fashion, whether in clothing or for the home. A pre-1920 issue of *Photoplay* cautioned, "There is nothing that can so completely detract from the dramatic production as mediocre stage settings or settings of a wrong period."

Magazines also highlighted the crafts of the men and women who worked at the studios, calling attention to the construction of elaborate sets in such films as Cecil B. DeMille's *The Ten Commandments* (1923). Documenting the design of one of the buildings in the City of Ramses, which was erected in Guadalupe, California, *Motion Picture Magazine* noted, "It is the largest set ever built and about three times the size of the sets which Douglas Fairbanks built for his *Robin Hood* in 1922."

The crafts in the studios evolved into highly professional operations that could be called upon to do almost anything to create a believable look on the screen. Fiberglass, resins, foam, rubber and light metals were used for economic reasons, but the end product had a theatrical outcome. Rubber could be molded and made into bricks or tiles. Resin could be used for prop making, and foam could stand in for rocks. These materials were light and easy to form or sculpt. Most of the time antiques were used on the sets, but reproductions were also brought in, or combined with the real thing to produce a rich and authentic effect on-screen.

> In 1911 everything that could be painted *was* painted.

Over the years some of Hollywood's art directors became stars in their own right. One of the most enduring was Cedric Gibbons. In time he became more of a supervisor than an active art director, but he worked on some of MGM's greatest films, including *Ben-Hur* (1926), *The Big Parade* (1927), *Romeo and Juliet* (1936), *Marie Antoinette* (1938), *The Wizard of Oz* (1939), *Meet Me in St. Louis* (1944) and *Quo Vadis?* (1951). Gibbons and his whole staff worked on the art direction of *Romeo and Juliet*, but he shared screen credit with Frederic Hope, Oliver Messel and Edwin Willis. No actual Veronese square was reproduced on the back lot, no particular Italian garden was transplanted, no exact wall or street was duplicated; instead there was a stylization and the elements of Capulet-Montague Verona were simplified, and the reproductions of corridors, archways and balconies were all correct in spirit. The results worked.

While the head of the art department was responsible for making sure that certain standards were upheld, he frequently received credit for all the films being designed at the studio. Of his 1941 film *Citizen Kane*, Orson Welles wrote:

You should realize that in Hollywood, until the collapse of the studio system, the head of the Art Department was essentially a bureaucratic functionary and did little or none of the actual designing for which he took credit. Van Nest Polglase for instance was very good as an executive and administrator, but if he ever designed anything himself, I never saw it. Citizen Kane was entirely the work of Perry Ferguson. It is men like Ferguson who deserve to be brought out of obscurity.

The work of the production designer and art director and their staff of craftspeople is gaining increasing attention and appreciation. A recent exhibition sponsored by the Academy of Motion Picture Arts and Sciences, "The Key Sketch: Art Direction and Production Design," highlighted the vast array of styles and artworks that have been created for the movies.

Today, production design and set construction utilize all the modern techniques available, from computers to new materials that reproduce settings in such ways that it makes one wonder how it is done. Art direction took hundreds of years to develop. In working together to translate the writer's ideas to the screen, these artists and craftspeople draw on a rich heritage. □



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MARCH/APRIL AUCTIONS*

*Partial listing--please phone for complete listing of March/April auctions.

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Stouffer's Austin — Apr 2-3
Albert Scaglione State Licensed Auctioneer #7984

Cherry Hill, New Jersey — Sun 3pm/Mon 8pm
Hyatt Cherry Hill — Mar 20-21
David Teeman Licensed Auctioneer, Fire Permit #0210

Des Moines, Iowa — Sun 3pm/Mon 8pm
University Park Holiday Inn — Apr 10-11
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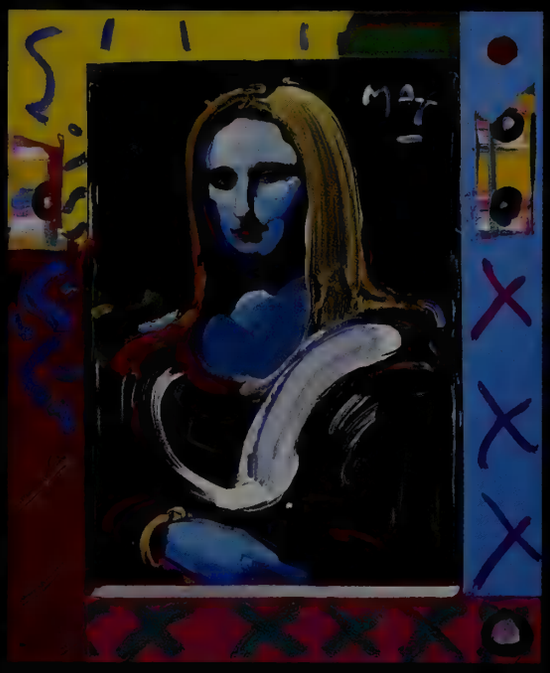
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Left: Detail "Flower Blossom Lady" 1993 Acrylic on paper 30" x 40" • Right: Detail "Mona Lisa" 1991 Acrylic on canvas 49 3/4" x 38 1/4" • © Peter Max 1993

Through the end of April 1994, Park West Gallery will offer important collections of original works by Peter Max for sale at auction, as part of our touring auction collections. If you would like to attend the auction in your area, please phone 1-800-521-9654 (313-354-2343 in MI and Canada).



Peter Max is one of the most important artists of our time. He evolved from a visionary pop artist of the 1960s to a master of neo-expressionism, and his techniques with vibrant color have become a part of the contemporary American culture.

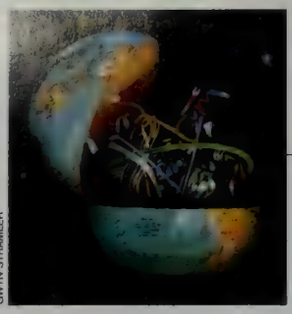
In his global causes, Max is a passionate environmentalist and defender of human and animal rights. Max often uses American symbols in his artwork and has done paintings and projects for Presidents Ford, Carter, Reagan and Bush. Recently he created his "100 Clintons" a multiple portrait installation used through the four days of the Presidential inauguration.

More recently, Max completed his fourth Grammy Award poster, redesigned NBC televison's symbolic peacock, was appointed as the official artist for World Cup USA '94 and created a "Peace Accord" painting for the White House to commemorate the historic signing.

A video of "Peter Max the Artist" will be showing during the preview.

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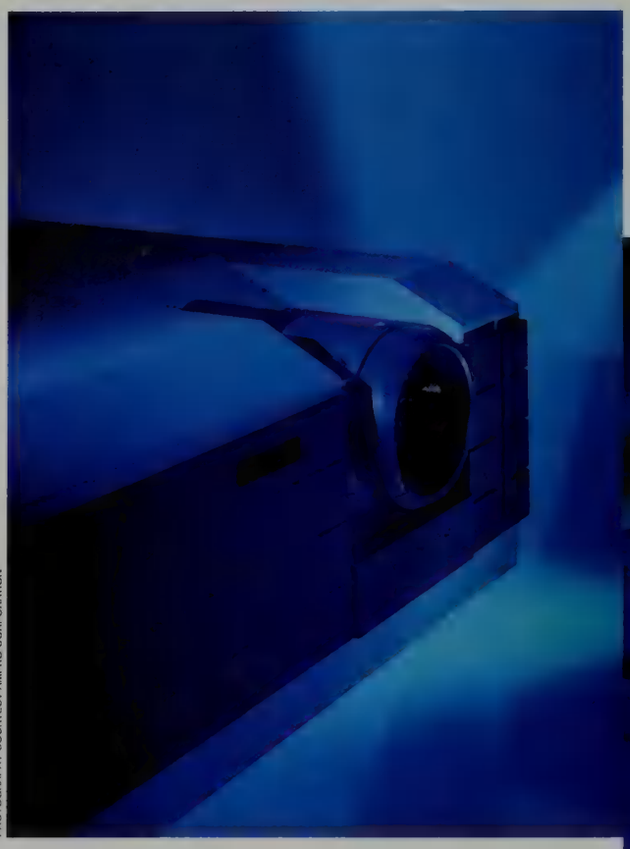


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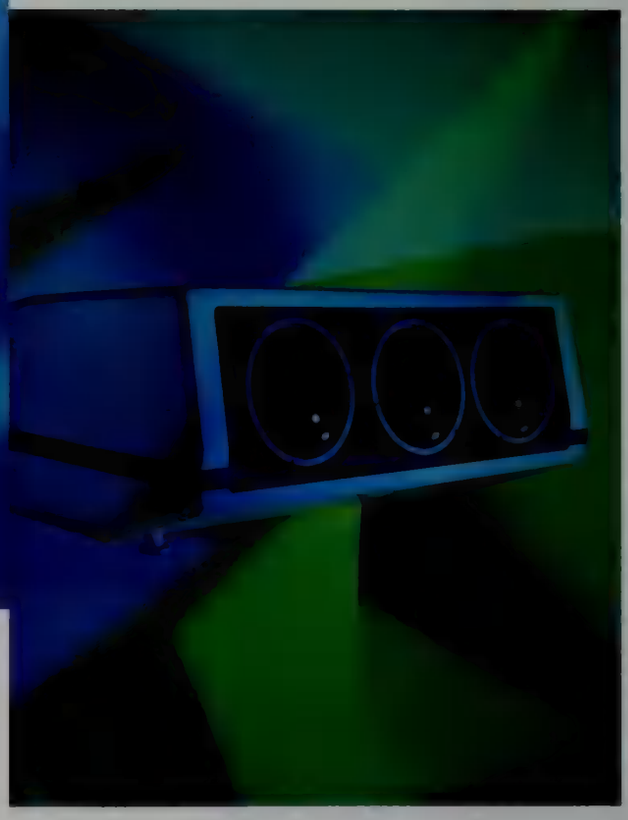
MOVIE-VIEWING HARDWARE COMES OF AGE

By Nicholas von Hoffman



PHOTOGRAPHY COURTESY AMPRO CORPORATION

The industry has come a long way and is able to give you pictures of startling quality.



The newest projectors, speakers and screens have made great strides toward the goal of achieving movie theater quality at home. ABOVE AND RIGHT: AmPro's projectors produce a bright, high-resolution large-screen picture and can be used with a variety of video and computer sources.

When the Jazz Singer bent his knee and sang "Mammy" back in 1927. James B. Lansing was the man behind the music. An acoustical engineer, he had given voice to the silent screen by inventing a practical way to amplify a movie's sound track.

If Lansing had not introduced something called a compression driver, it would have required two rooms full of hundreds of hotly burning vacuum tubes to put out sound at theater-level volume. This breakthrough may not seem an unvarnished blessing to us fortunate moderns whose adolescent offspring hop down to the closest Circuit City and pay a few dollars for an amplifier with enough power to drive adults to the edge of homicidal hysteria. But don't be too hard on Lansing, because he did found a company that enables you to have true movie-theater-quality sound in your home. The company, JBL, not only supplies the sound in almost three-quarters of the nation's motion-picture theaters, it is also responsible for the JBL Synthesis Home Media System used in many home theater installations.

Quality movie sound, be it at home or at the multiplex, isn't the same as quality hi-fi for music. It has yet less similarity with real-life sounds heard outside the chamber where the movie is played. Good movie sound is loaded with huge bass notes you'll rarely hear in life—shattering sounds that boom and vibrate through your body when you're at the movie house. These are achieved by the use of a sub-woofer, which is not the family dog trying to get out of the basement but a special loudspeaker for big, bad, deep sounds. No home theater without one can give you true movie sound.

There are other differences. The three or four speakers under the

continued on page 114

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MOVIE-VIEWING HARDWARE COMES OF AGE
continued from page 112

screen, facing the viewers, must be controlled in such a way that a sound source coming across the picture doesn't change tone as it travels. It wouldn't do to have a massive battle tank's growl transmogrify into a sickly whine as it moves left or right across the screen.

Nor do moviemakers want you to turn toward the sound, snapping your head around at shouts, shots or door slams. High-quality movie sound is without direction—or, as they say in the trade, it is "nonlocalizable." They want you to keep your eyes fixed on the screen, so they engineer sound to capture the audience in what they call a "null," an auditory space in which the sound surrounds you but comes from no particular source, unless it's one you're seeing on the screen.

To achieve a null in a commercial theater, speakers are located on the side of the auditorium. This can also be done in elaborate home theater installations. More simply, the same thing can be accomplished with what are called dipole speakers. As this layman understands it, these speakers send out sound in two different directions, so as to make what they're putting out nonlocalizable. For $1,500 JBL will sell you a complete audio system, including wireless surround speakers. Or, for about twenty-five times as much, you can buy its top-of-the-line system. (For more information, contact JBL Consumer Products, Inc., 80 Crossways Park West, Woodbury, NY 11797; 800/645-7484.)

There are also a number of other companies like McIntosh and Sony that make highly thought-of home theater equipment, and one way to ensure quality is to look for a system that says THX. THX is not a single product by a single manufacturer but rather a standard introduced some years ago by filmmaker George Lucas to raise audio quality in films. Any sound system licensed to call itself THX must perform at certain quality levels. Today THX systems, under a variety of brand names, are available for home theater, starting at middle-income prices and shooting on up. Regardless of price, if the system says THX, you will be getting movie-quality sound in your home theater.

Sound is only half of a home theater, however. The other half is sight. You need a projector, a machine that can take the signal from a laser disc, a VCR or a television and throw it up on a large screen. But the front-mounted electronic projector can be finicky as well as expensive. Do not expect the same dependability from these machines that you get from your refrigerator. This is an industry and a technology that really didn't exist ten years ago, and there are still lumps in the batter. Nevertheless, it has gone a long way and is able to give you pictures of startling quality. The very best equipment is also, for the most part, of American design and manufacture.

> The very best equipment is, for the most part, of American design and manufacture.

You can, of course, buy a relatively inexpensive and very reliable large-screen rear-projection TV and have it hooked up to a THX sound system. But for the engrossing experience that comes only from truly big-screen, big-picture home theaters, you have to go to front projection, and when you do that, even his competitors will tell you, go to Sam Runco (Runco International, 2463 Tripaldi Way, Hayward, CA 94545; 510/293-9154); another company whose projector gets many compliments is made by AmPro Corporation (525 John Rodes Boulevard, Melbourne, FL 32934; 407/269-6680).

The top-of-the-line Runco IDP 990, with something mysterious and necessary called a line doubler, will run you just short of $40,000. A Runco will not be made obsolete by the coming of high-definition television. The machine is designed to use whatever HDTV format is eventually decided upon, if the government ever does decide.

Runcos have a reputation for not breaking down on you when you're having a happy movie party or settling in for days of watching World Cup soccer. Runcos keep going not only because they will send somebody around to service it but also because Sam Runco got into the home theater business after years of making projectors for places like pizza parlors, sports bars and discotheques. His projectors had to keep working in situations where they were subject to heat, alcohol spray and other forms of accidental abuse.

Even people who can live with mediocre sound are fussy about the quality of the picture, and high quality is hard to deliver on superbig screens. The black must be black and the white must be white, or colors will not truly be bright.

There is also the line problem. As you make the picture bigger you increase the size of those lines that are next to invisible in an ordinary small-screen TV picture. Ah, but for every ailment there is a remedy—in this case, the device called a line doubler. Runco makes them for his own equipment, or you can buy a much-admired Faroudja line doubler (750 Palomar Avenue, Sunnyvale, CA 94086; 408/735-1492). These things can produce pictures of near-cinema quality.

All of the above is for naught without a screen. Not only do screens have to change size and shape according to what's being shown on them, they often have to disappear into walls and ceilings. They must be wrinkle-free, which is not always easy to achieve, and they have to have special acoustical qualities if your interior designer

continued on page 116



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MOVIE-VIEWING HARDWARE
continued from page 114

decrees that some of the speakers must hide behind your screen. A number of companies make good ones (Da-Lite of Warsaw, Indiana, and Audio Video Interiors of Millburn, New Jersey), but the name that crops up the most is Stewart Film Screen (1161 West Sepulveda Blvd., Torrance, CA 90502; 310/326-1422).

As with almost anything else electronic, beware of the state-of-the-art products in home theater; the cutting edge is sharp. Still, there is enough reliable equipment available so that the sights and sounds of your home theater will astonish and please you. What you find to play on it is another matter. □

AD Wired etcetera

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•To fool friends, confuse lovers and baffle would-be malefactors, you may

continued on page 118

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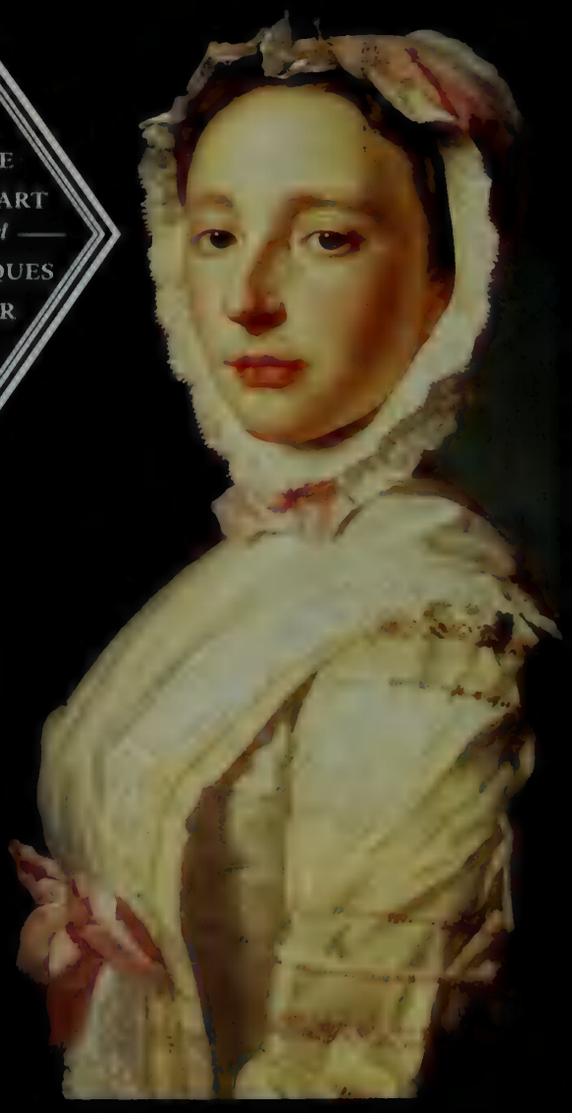
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Right painting: Detail of *Anne Bayne, Mrs Allan Ramsay*, by Allan Ramsey. By permission of The Scottish National Portrait Gallery



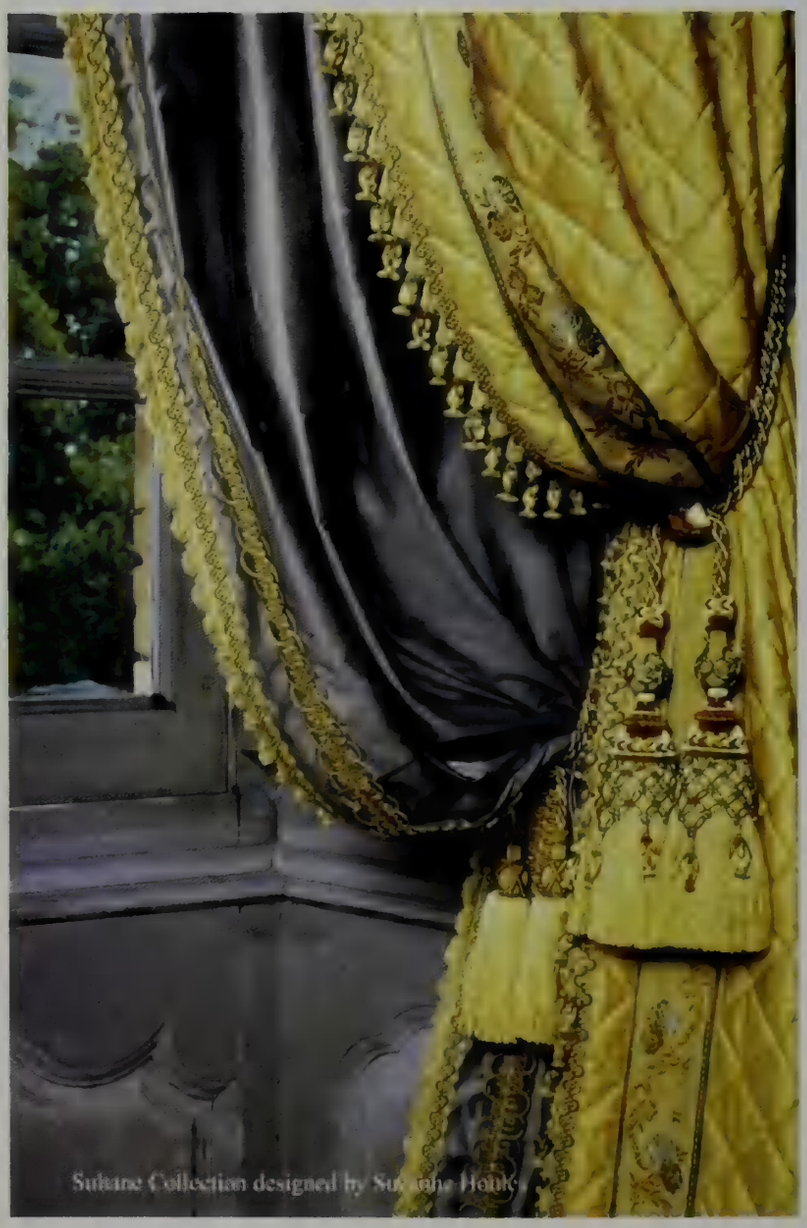
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MOVIE-VIEWING HARDWARE

continued from page 116

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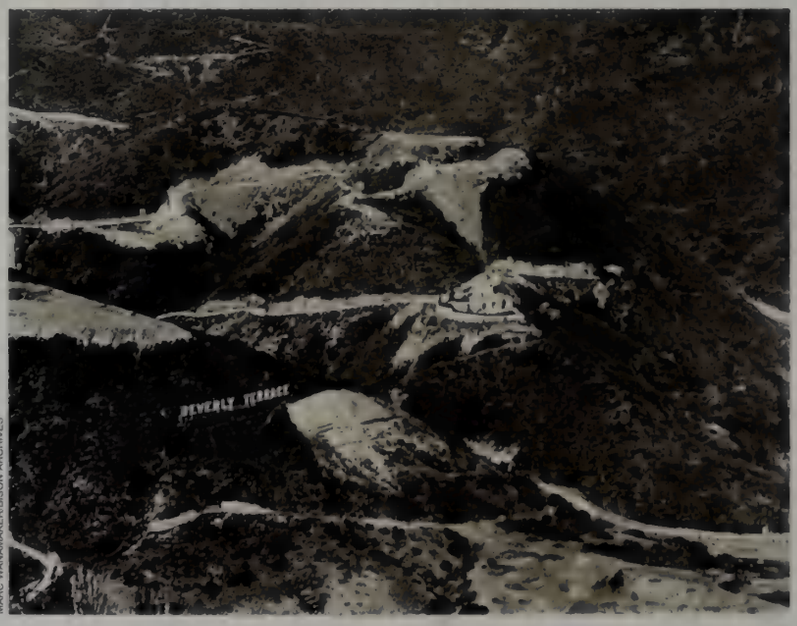
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RUDOLPH VALENTINO

THE SHEIK'S LEADING MAN AT FALCON LAIR

TEXT BY GAVIN LAMBERT

ABOVE: Rudolph Valentino's Falcon Lair, the eight-acre property he bought in 1925, sat off Benedict Canyon Drive in Beverly Hills. Although he had no immediate neighbors, John Gilbert and Frances Marion lived in the area.



MARC WANAMAKER/BISON ARCHIVES

By the time Valentino moved into Falcon Lair, his marriage to set and costume designer Natacha Rambova had all but dissolved. OPPOSITE ABOVE: The estate had a garage for his classic automobiles, including his prized Avion Voisin touring car. ABOVE: The 13-room mansion, constructed in a California Spanish style with tile roofs and wrought-iron accents, boasted commanding city views. Valentino flew a steel pennant with a stylized "V," designed by Rambova, above the entrance.

By August 18, 1924, Rudolph Valentino and his wife, Natacha Rambova (born Winifred Kimball Shaunessy), attended the New York premiere of *Monsieur Beaucaire*. Rambova had not only chosen the story but designed the sets and costumes for a movie that transformed the exotically virile star of *The Four Horsemen of the Apocalypse* (1921), *The Sheik* (1921) and *Blood and Sand* (1922) into a rococo fop with plucked eyebrows and a powdered wig. Public reaction was inevitably mixed, but Rambova dismissed criticism with her usual disdain, Valentino believed she had created a work of art, and a few days later the couple sailed for Europe on the *Leviathan*.

The main purpose of their trip was to buy antique props for Valentino's next movie, *The Hooded Falcon*, which was based on the life of El Cid. Ritz-Carlton, the independent company that had agreed to finance it, advanced them forty thousand dollars for research, but the habitually profligate couple spent an additional sixty thousand dollars of their own money on period furniture and curios for their Hollywood home, including



MARC WANAMAKER/BISON ARCHIVES

Best remembered for his roles in such silent films as *The Sheik* (1921), Rudolph Valentino once said, "Heaven knows, I'm no sheik. I had to pose as a sheik for five years! A lot of the perfumed ballyhooing was my own fault." ABOVE: Valentino stands before the fireplace in his library. He liked to collect Spanish and Italian armor, weapons and books.

His wife began drawing up expensive plans for redecorating.

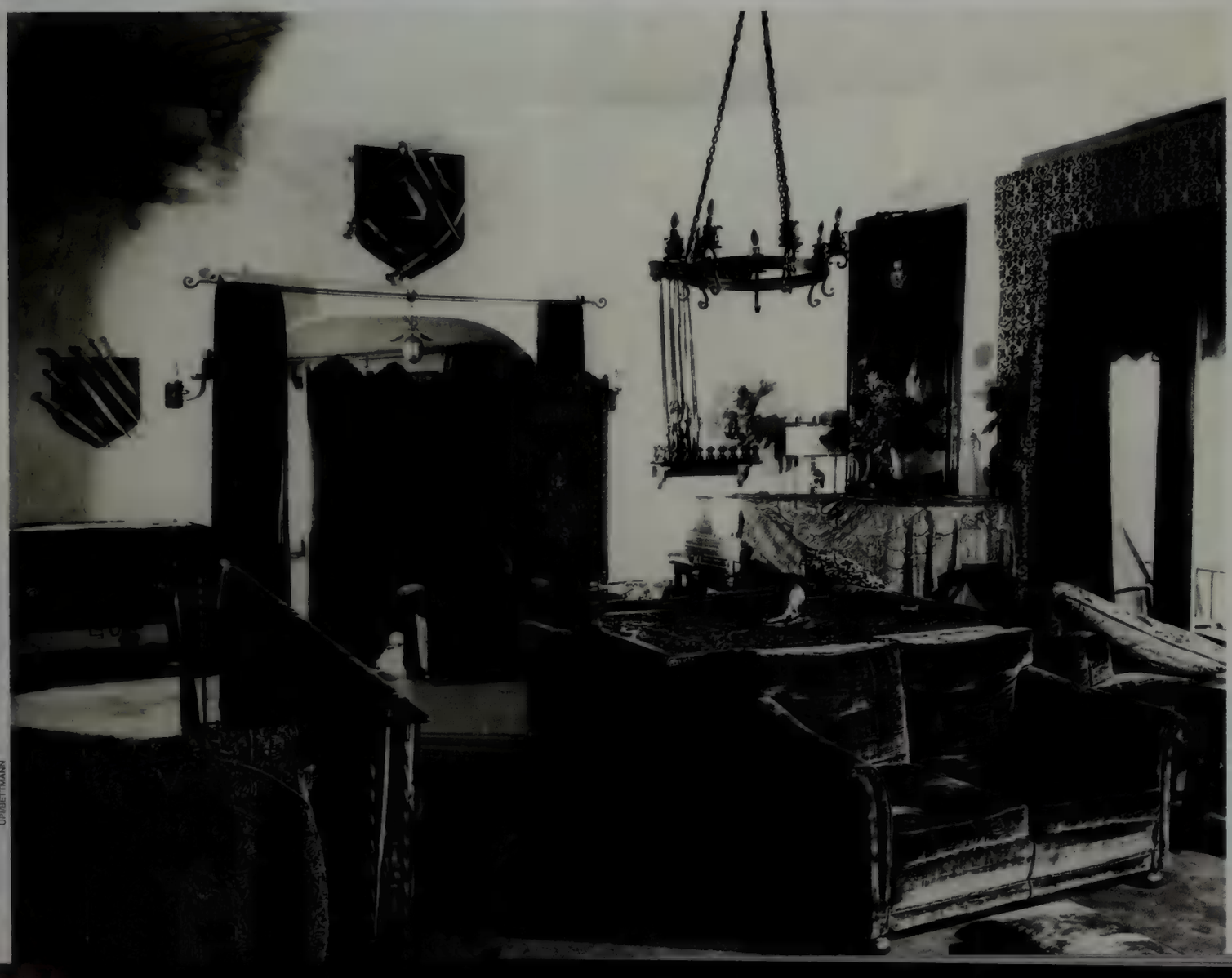
a French walnut chest carved in the shape of a Gothic cathedral, and a *chaise percée* made for a ducal palace. This thronelike commode, its seat trimmed with gold, Rambova intended to convert to a toilet.

Soon after the pair returned to Hollywood in the late fall, Ritz-Carlton canceled *The Hooded Falcon*, claiming the project would be too expensive. Although it was a particularly serious disappointment for Rambova, who had written the story and planned to supervise the production herself, it didn't curb her extravagance. She persuaded her husband that their house in Whitley Heights was too small and unfashionably located, and after inspecting several trendier properties, they chose an eight-acre estate in Beverly Hills. The price was $175,000, of which Joseph Schenck, who was the chairman of United Artists, put up $100,000 as an advance on a contract under which Valentino would make three movies a year for the studio.

In honor of Rambova and their canceled project, Valentino named the new house Falcon Lair. His wife began drawing up expensive plans for redecorating while his business manager finalized the details of a contract that promised the star an annual income of more than five hundred thousand dollars. The only glitch was Schenck's insistence on a clause that excluded Rambova from participating in Valentino's career and even barred her from visiting the set. A gifted designer, with the sets and costumes for Alla Nazimova's *Camille* (1921) and *Salome* (1923) as well as *Monsieur Beaucaire* to her credit, Rambova had become increasingly unpopular with producers. They resented her snobbishness, her air of superiority and her determination to control every aspect of Valentino's career. But Valentino was too financially strapped to refuse Schenck's terms, which Rambova found deeply insulting. By the spring of 1925 their marriage was falling apart. In August they separated and Valentino moved into Falcon Lair alone.

At this time the canyons above Beverly Hills were sparsely populated, and his nearest neighbor, screenwriter Frances Marion, lived about a mile away. A classic California Spanish, the house had a red-tile roof and stucco walls. It stood sheer above a hillside, with the master bedrooms at entrance level and stairs leading down to a hallway, living, dining and kitchen areas, and an extra room that became Valentino's office. There

While working on *Monsieur Beaucaire* in New York in 1924, Valentino would frequently visit the major auction houses, where he would spend a great deal of money on art and antiques. He had everything shipped back to Hollywood, and it eventually made its way into Falcon Lair. BELOW: Velvet-covered sofas anchor the living room.



UPI/BETTMANN





COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

OPPOSITE: Fashionable society painter Federico Beltran y Masses depicted Rudolph Valentino as a Spanish nobleman in a 1926 life-size portrait. ABOVE: The dining room is arrayed with Savonarola chairs and a refectory-like table.

There were stables for his four Arabian horses and a garage to accommodate his Avion Voisin touring car.

were stables for his four Arabian horses and a garage remodeled to accommodate his custom-built Isotta Fraschini and Avion Voisin touring car, his Franklin coupe and Chevrolet roadster, with a second story for servants' quarters. Before she departed for New York, Rambova had left her imprint on the house itself: a steel pennant with a stylized "V" in the center for the roof, interior walls painted taupe and an Axminster carpet of the same color laid in every room except the hallway, which had a black travertine floor, and the dining room, for which she had chosen antique Persian rugs to cover most of the existing parquetry.

For Rambova, her husband had always been primarily a beautiful model, someone to costume and photograph in sets of her own design, but Valentino had fallen deeply in love with his aesthetic mentor and still hoped for a reconciliation. On a pedestal table by his king-size bed stood one of her creations, a perfume-lamp that scented the air when he switched on the light. Above it hung a portrait by Spanish society painter Federico Beltran y Masses, and although its official title was *La Gitana,*

continued on page 268



MARC WANAMAKER/BISON ARCHIVES



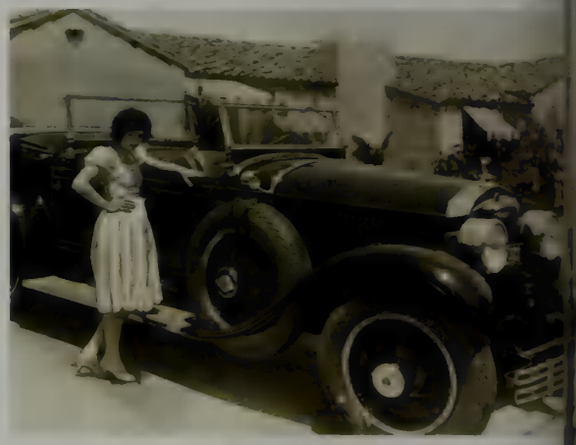
MARC WANAMAKER/BISON ARCHIVES

Though stardom allowed him to enjoy a lavish lifestyle, it presented tremendous pressures as well. "A man should control his life," he said. "Mine is controlling me." ABOVE: A fireplace provides warmth in a simply furnished guest bedroom.

ABOVE: One of Valentino's passions was Arabian horses. He kept four of them in the stables on the estate and liked to take long rides around the grounds. To ensure his privacy, he had high walls constructed to keep overzealous fans at bay.



MARC WANAMAKER/BISON ARCHIVES



ABOVE: The "It" girl stands beside her red dual-cowl touring car in 1928. Bow most often did without the studio chauffeur: "I can't get one who'll drive fast enough!" she said.

ABOVE LEFT: As shown in a postcard of the 1925 Spanish-style bungalow, rose trees line the path to the awning-covered entrance. Bow enjoyed roller-skating on the driveway and playing touch football on the lawn.

CLARA BOW

THE "IT" GIRL'S NOTORIOUS HOUSE IN BEVERLY HILLS

TEXT BY DAVID STENN

She dislikes gossip and is unquestionably one of the most gossiped-about women in Hollywood," announced a fan magazine of Clara Bow, the top box-office draw of the Roaring Twenties. With her heart-shaped face, hourglass figure, bedroom brown eyes and bobbed auburn hair dyed a flaming orange red, Bow symbolized sex in a decade preoccupied with the subject. On-screen she chased men with unabashed gusto; offscreen she caught Gilbert Roland, Gary Cooper and director Victor Fleming, then dropped all three when they demanded fidelity. ("The more I know about men," Bow fumed to the press, "the more I like dogs.") Sexually liberated before the term was invented, she was the first American film star to flaunt her libido—behavior that made Bow unique but that would prove her undoing.



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Clara Bow, Hollywood's biggest star of the Roaring Twenties, refused to hire an interior decorator for her modest Beverly Hills residence, using a two-week production hiatus to furnish the house herself. RIGHT: The living room d[illegible] Bow's fondness for patterns.



EVERETT COLLECTION

ABOVE: Bow was "the quintessence of what the term 'flapper' signifies," wrote F. Scott Fitzgerald. "Pretty, impudent, superbly assured, as worldly-wise, briefly-clad and 'hard-berled' as possible."

"The beautiful and the bizarre, the exquisite and the commonplace, mingled in hopeless confusion."



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ABOVE: Bow decorated her "Chinese room" in red, black and gold. A biographer noted that when she lured Gary Cooper "into her homemade den of iniquity," Bow recalled he "just gulped and said, 'Aw gee.' "

Her harrowing childhood hardly helped. Born in a Brooklyn tenement in 1905 to an alcoholic father and an epileptic mother, Bow lived in dire poverty and endured severe abuse; her only refuge, she said later, was watching "moving pictures," an infant industry still considered low-class. Despite her Dickensian existence, Bow dreamed of stardom, and when a major fan magazine ran a Fame and Fortune Contest, whose first prize was a film role, she stunned the jaded judges with her raw talent and beat the competition. Apprised of this, her mother tried to slit Bow's throat with a butcher knife and was subsequently committed to a local asylum. Shortly thereafter, Bow's father raped her. She was not yet seventeen.

Just months after her mother's death in 1923, producer B. P. Schulberg signed Bow to a long-term contract and brought her to Hollywood. In the ensuing two years she made two dozen movies, and when Schulberg moved to Paramount in 1925, he brought Bow along as his best asset. Backed by a major studio, she won fame playing flappers in *Dancing Mothers*, *Mantrap* and *It*, a smash hit that crowned her the "It" girl, a coy euphemism for Bow's immense sex appeal. Soon she received forty-five thousand fan letters in a single month, some addressed simply to "The 'It' Girl, Hollywood, U.S.A."

In the fall of 1926 the ex-Brooklyn urchin bought her first house, a seven-room Spanish bungalow on Bedford Drive in Beverly Hills. Constructed a year earlier and situated just north of Santa Monica Boulevard, chez Bow was far below the hilltop mansions of fellow stars, a fact that confirmed her status as (in the words of B. P. Schulberg's son, Budd) "a low-

continued on page 268



THE BETTMANN ARCHIVE

ABOVE: Bow, the reigning sex symbol of the era, reclines in her predominantly rose-colored bedroom, a legendary locus. Gilbert Roland, whose signed portrait hangs near the window, was the first of Bow's fiancés. "Still handsome and still my favorite actor" was how she described him in later years.



MARC WANAMAKER/BISON ARCHIVES



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Already a celebrated stage performer when he arrived in Hollywood in the 1920s, John Barrymore earned notoriety for his drunken escapades as much as for his gift for acting while starring in such films as *Beau Brummell* (1924), *Grand Hotel* (1932) and *Dinner at Eight* (1933). ABOVE: In 1927 he bought a Beverly Hills house formerly owned by director King Vidor. RIGHT: Barrymore in his aviary, where he kept 300 species of rare birds and his vulture, Maloney.

JOHN BARRYMORE

THE GREAT PROFILE ON TOWER ROAD

TEXT BY MARGOT PETERS

In 1923 John Barrymore rejected a spectacular stage career and a hundred years of family theatrical tradition for Hollywood, where Warner Bros. had offered him a contract commensurate with his prestige as America's greatest actor. Broadway mourned, but Barrymore was frank about his defection. The creative part of the theater he adored; its repetition maddened him. The movies offered ten times the money and many times the celebrity he could earn laboriously on the stage.

Still, Barrymore took pains to let the movie colony know he was not of it. With his classic good looks, tweeds and pipe, British butler, and pet monkey, Clementine, perched on his shoulder, he cut an exotic figure in Hollywood. One night, sitting on the lawn at Pickfair, he saw, far above on a remote hilltop, lights twinkling seductively. "Who has brains enough to live up there?" he asked Douglas Fairbanks, the star who began colonizing Beverly Hills in 1919. By the luckiest chance, King Vidor, the director, wanted to sell his modest home; and in November 1927 Barrymore bought,







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Barrymore poured his energy into the decoration of the house—which combined English, Spanish and medieval styles and featured 16th-century portals, a fireplace from Scotland, a Meissen chandelier and a portrait of the actor by John Singer Sargent. OPPOSITE: Barrymore and his third wife, actress Dolores Costello, sit in the living room with their daughter, Dolores Ethel Mae, named for her mother, aunt and grandmother. At Barrymore's urging, the couple appeared in *The Sea Beast* (1926) and *The Show of Shows* (1929), among others. ABOVE: The couple in 1930.

"very cheap," the three-acre property cresting steep Tower Road. Lionel Barrymore, who had preceded his brother to Hollywood, might live modestly at 802 North Roxbury Drive; John Barrymore needed to soar.

In New York he had created a weird private kingdom on the top floor of a four-story house off Washington Square. But it was a minor skirmish compared with the Tower Road campaign. Urged by the discovery that his screen performances were largely the product of a director, camera and cutting room, the actor unleashed his frustrated artistic creativity upon his new domain.

Over the next years Barrymore's household burgeoned into seven acres with five Spanish-style buildings staggered up and down the hillside, linked by pergolas and brick stairways and separated by patios, lawns and pools. The décor was a wild mixture of English baronial, Spanish conquistador, Florentine Renaissance and Mission with a dash of Wild West in the rathskeller, which was ornamented by a mahogany bar from the Klondike and a giant cuspidor from Virginia City, Nevada. To collections of antique glass, religious artifacts and rare books, Barrymore began adding truckloads of old silver, ivory, brass, etchings, wall hangings, rugs and chandeliers. But the house was a tribute to Barrymore the sportsman as well as Barrymore the Renaissance prince. There were the gun and trophy rooms, tennis courts, a bowling green, a skeet-shooting range, a huge kidney-shaped pool. Landscaping competed in extravagance: Nishimura, the actor's gardener, did spectacular things with Palestinian olive trees, Japanese dwarf shrubs and Italian cypresses.

Insulated atop his hill behind spiked iron gates, high walls and shrubbery from the eleven thousand more lowly occupants of Beverly Hills, John Bar-

The décor was a wild mixture of English, Spanish, Florentine Renaissance and Mission with a dash of Wild West.



IRVING LIPPMAN/CULVER PICTURES, INC.



IRVING LIPPMAN/CULVER PICTURES, INC.

ABOVE: Barrymore also kept a virtual menagerie, including Peter, who appeared with the actor in *Moby Dick* (1930). The collection of arms in the gun room included Winchesters and Remingtons and Barrymore's dagger from his acclaimed stage production of *Hamlet* in 1922.

rymore could gaze up at the brilliant night sky and out to the blue Pacific nine miles away. And give Hollywood the finger. "I may have to paint my face for a living," Barrymore observed, "but isn't it wonderful I can look down on the place where I have to do it."

His attitude did not bode well for a movie career; and indeed, films such as *Don Juan* (1926), *When a Man Loves* (1927) and *Eternal Love* (1929) were banquets of excess, with Barrymore, miscast as the ardent lover-adventurer, burlesquing the role. But it was not only his cynicism toward Hollywood that doomed his dreams of contentment atop Tower Road. Profoundly vain, unstable and insecure, hating his profession even while reveling in his reputation as a great Hamlet, John Barrymore was a sadly self-destructive personality. He had quickly made his drinking and his hangovers as legendary in Hollywood as his famous profile. The fortress he was lavishly creating stood on sand.

What was once a hacienda-style structure high atop Tower Road grew to five buildings that sprawled over seven acres highlighted by a bowling green, a skeet range, tennis courts, a pool and numerous fountains. According to one estimate, Barrymore spent half a million dollars on the property, which was put up for auction in 1937 as part of his petition for bankruptcy. Katharine Hepburn and Marlon Brando are among those who later owned or rented parts of the estate.



Still, he knew happiness. In 1925 he had fallen instantly in love with Dolores Costello, a starlet less than half his age and "the most preposterously lovely creature in all the world." After a tumultuous courtship marred by broken pledges to stop drinking, he married for the third time in November 1928, and brought his bride to number 6 Tower Road.

Costello and, eventually, the births of Dolores Ethel Mae and John, Jr., inspired Barrymore to new bouts of architectural fervor. He built "the Marriage House," a six-room hacienda with a second story done in blue and gold for his wife and, for himself, a tower study accessible only by a ladder—for Barrymore feared marriage even as he pursued it. For additional escape, he bought yachts—first the 93-foot *Mariner*, then the 120-foot *Infanta*, purchased in 1930 for $225,000. He built an aviary, imported three hundred species of rare birds, stocked a pool with trout, introduced blooded laying hens to provide baby Dolores with eggs. Eleven cats and three dogs roamed the acres, as did

continued on page 270



COURTESY DAVID STENN

LEFT: A 1930s color postcard depicts Harlow's residence, which MGM called "the Whitest House in the World." Embarrassed by its opulence, she once jokingly referred to the mansion as her "half-paid-for car barn."



TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

JEAN HARLOW

THE STAR OF DINNER AT EIGHT AND BOMBSHELL IN HOLMBY HILLS

TEXT BY DAVID STENN

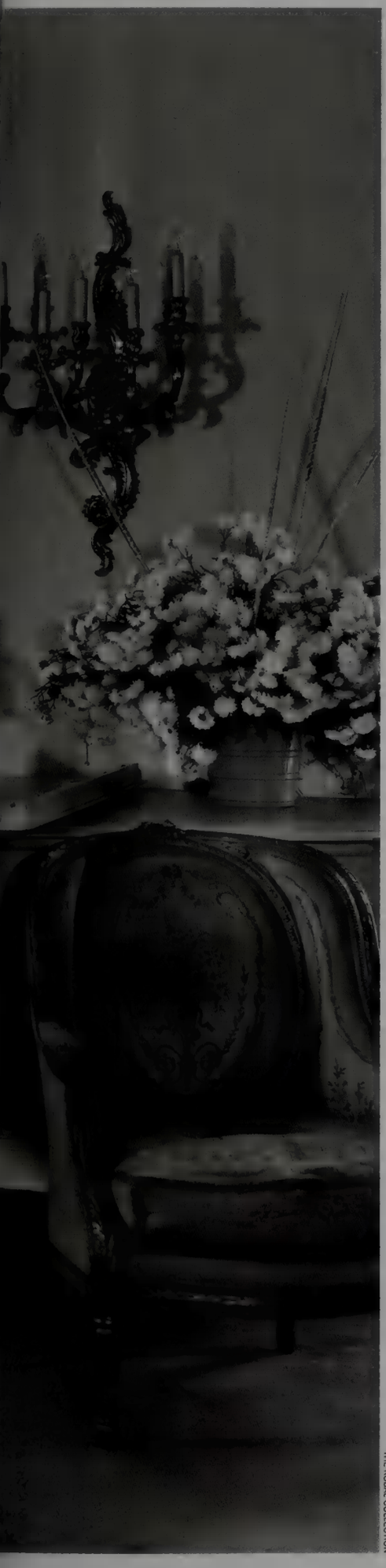
Jean Harlow, a Kansas City native who began her career as an extra and won overnight acclaim in Howard Hughes's *Hell's Angels* (1930), was pushed into acting by her ever-present Mother Jean. ABOVE: The star shows off her Cadillac in front of her house in Holmby Hills. OPPOSITE: A wall of photographs includes one of her sometime ostar Clark Gable.

By the fall of 1932, twenty-one-year-old Jean Harlow was the most famous blonde in films—and the most infamous. That Labor Day her second husband, MGM executive Paul Bern, had stripped naked, stood before a mirror, put a gun to his temple and pulled the trigger. The ensuing scandal (besides being impotent, Bern was a bigamist whose common-law wife committed suicide the day after his death) seemed to fit Harlow's screen image: an amoral slut who drove men to their doom.

Actually, she was the antithesis of this. Born in 1911 to a Kansas City







THE KOBAL COLLECTION



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After starring in such films as *Red-Headed Woman* (1932) and *Bombshell* (1933), Harlow became known as a comedienne as well as a leading lady. Mother Jean supervised the design of her daughter's house. LEFT: The actress poses in the salon, by a baby grand, which neither she nor her mother could play. ABOVE: The white-satin-and-gilt salon featured a picture window.

dentist and his domineering wife, she had been christened Harlean Carpenter and doted upon by her mismatched parents. A prototypical "poor little rich girl," towheaded Harlean grew up in a Gillham Road mansion that was staffed by a nanny, a nurse, two housemaids, a houseman and a liveried chauffeur; her clothes were handmade and her coverlets were ermine. For the rest of her life family and friends called her "the Baby"; as Harlean herself later admitted, she did not learn her real name until her first day of school. She was six years old.

Five years later, "Mother Jean" (as she chose to be called) Carpenter scandalized Kansas City society by divorcing her husband and departing for Hollywood, where she tried in vain to attain film stardom. Lacking any interest in acting, Harlean was sent to Ferry Hall, an exclusive finishing school in Lake Forest, Illinois. On a weekend trip to Chicago she met Charles McGrew, an idly rich playboy who was instantly smitten. In the throes of first love, the couple married in 1927. McGrew was twenty. Harlean was sixteen.

To escape his meddling mother-in-law, her husband took Harlean West and bought a house in Beverly Hills, where the newlyweds lived happily until Mother Jean and her new husband, unemployed gigolo Marino Bello, showed up in Los Angeles shortly thereafter. With her own dreams of film fame dashed forever, Mother Jean focused all her ambition upon her daughter, who still had no interest in acting. Mother Jean urged her to try anyway, and ever the dutiful daughter, Harlean obeyed. On the obligatory trip to Central Casting, she registered under her mother's maiden name: Jean Harlow.

From the start, striking Jean Harlow stood out in a crowd, so extra work came immediately, followed by bit parts in Laurel and Hardy two-reelers and then, in 1929, the proverbial "discovery" by a twenty-three-year-old Texan financing his own three-million-dollar film, a World War I epic entitled *Hell's Angels*. Hollywood considered him "a country hick" and "the





CLARENCE SINCLAIR BULL/TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

sucker with the money." His name was Howard Hughes.

Released in 1930, *Hell's Angels* introduced a classic come-on—"Would you be shocked if I put on something more comfortable?" its femme fatale asks a future conquest—and turned Jean Harlow into an overnight, international star. Whether or not she could act was beside the point: "It doesn't make much difference what degree of talent she possesses," proclaimed *Variety* of Harlow, "for this girl is the most sensuous figure to get in front of a camera in some time. She'll probably always have to play these kind of roles, but nobody ever starved possessing what she's got."

For two years this forecast seemed true, until Paul Bern brought Harlow to MGM and utilized her heretofore hidden talent: an innate knack for

OPPOSITE: Jean Harlow's paneled study had a bookcase that swung open to reveal a bar that she used during Prohibition. Although it didn't fit her screen image, she had a wealthy upbringing as a dentist's daughter and was an avid reader.

ABOVE: The study's desk was where Mother Jean would sign all photographs and letters for her daughter; a genuine Jean Harlow autograph is rare. BELOW: Mother Jean bought the furniture for the house, including the dining room's Louis XVI–style suite.

Released in 1930, *Hell's Angels* turned Jean Harlow into an overnight star.



CLARENCE SINCLAIR BULL/TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



GRIMES/TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

"I wasn't born an actress, you know," said Jean Harlow to a reporter in a 1937 interview. "Events made me one." ABOVE: Harlow peruses a magazine in her sunroom by the pool. On the set of *Saratoga* (1937), Harlow explained, "I'm not a great actress, and I never thought I was. But I happen to have something the public likes." OPPOSITE: A star turn by the pool.

making sex funny. A brilliant new career began in films like *Red Dust* (1932), *Bombshell* (1933), *China Seas* (1935), *Libeled Lady* and *Suzy* (both 1936), in which Harlow wooed and won, among others, Clark Gable, Cary Grant, Spencer Tracy and Wallace Beery, who also played her boorish husband in *Dinner at Eight* (1933). Its director, George Cukor, recognized Harlow's comic genius. "She was unique among actresses," Cukor recalled. "She had that rare quality of speaking lines as though she didn't quite understand them." That this "dumb blonde" on-screen was actually an avid reader and well-known wit (Harlow was wed three times by age twenty-two and called these unions "marriages of inconvenience") was ignored in Hollywood, where Harlow was typed as the harlots she played. "They treat me," she sighed to a friend about her "fast" reputation, "like a bitch in heat."

Resenting her stardom, which was her mother's wish, not her own, Harlow drank heavily after Paul Bern's death. Meanwhile, Mother Jean purchased (with her daughter's money) a plot on Beverly Glen and Sunset boulevards in tony Holmby Hills, just outside the bounds of Bel-Air. There she supervised the construction of a two-story, four-bedroom residence that MGM promptly dubbed "the Whitest House in the World." Designed to highlight Harlow's trademark white hair, wardrobe and film sets, her new house had a Georgian façade and French furnishings shielded from the California sunshine by both satin draperies and venetian blinds. Its mantels were marble, its upholstery velvet, and its baby grand piano was painted light green for an off-white, pastel effect. All antiques were bought by Mother Jean, "a pain in the ass" who drove a hard bargain. Other ostentatious touches included a walk-in refrigerator, a polar-bear-skin rug, a gilt Cupid and ermine-covered toilet seats with tassels. The

continued on page 276



Though best known for his starring role as the vampire count in *Dracula* (1931), Bela Lugosi appeared in such films as *Murders in the Rue Morgue* (1932), *The Raven* (1935) and *Ninotchka* (1939), in a rare comic portrayal. BELOW: The actor in his rented house in Hollywood, where he lived until 1932.

BELA LUGOSI

A MODEST HOLLYWOOD BUNGALOW FOR THE STAR OF DRACULA

TEXT BY CHARLES LOCKWOOD



PHOTOGRAPH COURTESY BELA G. LUGOSI

I—am—Dra-cu-la. . . ."

Bela Lugosi's ominously deliberate, heavily accented first line in the 1931 motion picture *Dracula* has introduced six decades of viewers to one of the most sinister characterizations on screen: the vampire Count Dracula of Transylvania.

Dracula was a hit upon its release, and its success quickly turned the Hungarian-born stage and screen actor into one of Hollywood's most famous—and hardworking—stars.

Although Lugosi turned down the part of the monster in *Frankenstein* (1931)—claiming it was a role that any extra could play—he appeared in several serials and nearly fifty horror movies, including classics like *White Zombie* (1932), *Murders in the Rue Morgue* (1932), *The Black Cat* (1934) and *The Raven* (1935).

In his everyday life, however, the tall, slender, blue-eyed Lugosi was anything but the personification of evil. "At work he was the well-mannered European gentleman, whether he was dealing with studio executives or grips and makeup artists," recalls his son, Bela G. Lugosi, an attorney in Los Angeles. "He was generous to a fault when it came to loaning money to his friends and coworkers."

Unlike many Hollywood actors and actresses in the 1920s and 1930s, Lugosi did not believe that his overnight

OPPOSITE: In the living room, Lugosi displayed paintings he had collected, including what is thought to be a nude portrait of Clara Bow. Nearby is a scroll signed by studio staff and friends upon *Dracula*'s completion.



ABOVE: Lugosi with one of his pipes. He studied at the Budapest Academy of Theatrical Art and starred in films and plays before immigrating to the United States in 1921.



ABOVE: A life-size portrait of the actor hangs behind his desk. The house was regularly the site of gatherings of artists, musicians, writers, dancers and Hungarian friends.



fame from *Dracula* required him to live in a showplace mansion. Nor did he turn his existing residence into a well-publicized stage set to promote his menacing screen personality.

After *Dracula*'s box-office success, Lugosi stayed in the same bungalow on North Hudson Avenue in Hollywood that he had rented after signing his contract for the film in 1930. Though modest by Beverly Hills standards, it reflected the half-timbered Tudor style so popular at the time.

The house was convenient to many movie studios, and it was an easy fifteen-minute walk to Hollywood Boulevard's first-run theaters, shops, restaurants and nightclubs. Despite many changes in Hollywood over the last sixty years, the actor's house still stands on this quiet block, surrounded by 1920s cottages and Spanish-style bungalows.

Lugosi decorated his residence for masculine comfort and to express his

continued on page 271

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continued on page 271

MAE WEST AT THE RAVENSWOOD

DIAMOND LIL'S GLITTERY LOS ANGELES APARTMENT

TEXT BY MICHAEL FRANK





THE KOBAL COLLECTION

Like many performers, Mae West was a mixture of show-off and recluse, a personality at once calculatingly public and insistently private. These two facets of the actress's nature were reflected in her home and the life she led there—not in any balanced way but, like nesting boxes, one hidden within the other.

Outside was the Mae West persona, sex-obsessed and self-loving, for which she found a domestic equivalent in the apartment she moved into in 1932, when she first arrived in Los Angeles, and where, in what may well be a record for residential longevity in Hollywood, she remained for the next forty-eight years. Located on the sixth floor of the Ravenswood, an Art Déco building on Rossmore Avenue whose other tenants included Ava Gardner, Hedda Hopper and Judy Garland, West's apartment was modest in size. It had just two bedrooms, a tiny kitchen, and common rooms that were by no means grand, but the decoration aspired to grandeur, and beyond. "Quality, quality—that's all I heard [from my mother]," West told *Life* magazine in 1969. "Everything has proportion, nothing is jarring. Everything is symphony."

West's symphony was heavy on the brass—or, rather, gilt. The style of the interiors might be described as something like naughty French. Ersatz Louis furniture, all good and white, was covered in satin or damask and set atop white rugs. There were large arrangements of fake flowers and pairs of crystal candlesticks and lamps. Above all, there were mirrors: in the entrance hall and dining and living rooms, over her dressing table, serving as the top of side tables, hinged to make a screen alongside her bed and, most famously, flanking and over the canopied bed itself. "I like to see how I'm doing," West loved to say. "I do my best work in bed."

"There's always been just one way: what's right for me," said the indomitable Mae West, who stands in the living room of her apartment at the Ravenswood, her first Hollywood residence. It was her home from 1932 to 1980.



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West's small living room was "superb late wedding cake . . . Every inch seemed sugar-frosting white contoured in gilt," wrote a reporter. Journalists also noted that the apartment was something of a time capsule—West decorated it in a style reflecting the 1930s, when she was one of the screen's top-drawing stars—and a cocoon—she seldom left its confines, except to work, and she never took a vacation. ABOVE: In the living room, the diminutive actress poses on books.



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West trusted the staff at the Ravenswood because they were not in the entertainment industry; she told one young switchboard operator he could visit her "any time at all." "Her apartment was like another world," he recalled. "She used Joy perfume and its scent was everywhere. . . . It was always the same." ABOVE: West's living room was furnished in a Louis XV motif similar to that of her lavish movie sets.

The quip was characteristic of the Westian persona, and she delivered it on countless occasions as she gave reporters a tour of her digs. During these interviews the apartment was as much a component of West's performance as her self-mocking flirtatiousness, her wigs and gowns and jewels, and the highly wrought epigrams that helped make her name when she first came to Hollywood.

West was already, by that point, forty years old, a veteran of vaudeville, Broadway and prison, where she had been sent for corrupting the morals of youth with *Sex*, her 1926 play. She had behind her a career in show business of mixed success that began with amateur nights and went on to fan, muscle and shimmy dancing, a stint with the Folies-Bergère, male impersonation, musical comedy and, gradually, starring roles in sex dramas of her own composition. The most effective of these was *Diamond Lil* (1928), in which her character began to assume what in Hollywood would be its lifelong shape: the body slow and unapologetically sensual, the mind blending innuendo with wisecrack, the ego gargantuan and the heart, invariably, made of gold.

No one expected West to become a movie star, least of all Paramount, which had cast her in a supporting role in *Night After Night* (1932) opposite, and at the behest of, her friend George Raft. West insisted on writing her own material and having her first scene shot so as to accommodate the laugh she knew she would get. "Goodness, what beautiful diamonds!" a checkroom girl says to West. "Goodness had nothing to do with it, dearie," West replies before moving up the stairs and "into motion picture history," as the actress put it in her 1959 autobiography. "In this picture," George Raft said later, "Mae West stole everything but the cameras."

Her next movie for Paramount, an adaptation of *Diamond Lil* titled *She Done Him Wrong* (1933), was such a success that it saved the studio from bankruptcy. Between 1932 and 1943 West made ten movies. She remained, in



THE KOBAL COLLECTION

West described herself as a "sex personality, not a sex symbol." Fans sometimes brought photographs to the Ravenswood for her to autograph; they were allowed repeat visits if they were male and handsome. ABOVE: West stands in her mirrored dining room.

all of them, within a certain distinct terrain. Speaking her own dialogue, which was almost Wildean in its compactness, she seduced, charmed, mocked and entertained. She repeated certain key gestures—hand on hip, hand caressing coiffure—until they seemed as choreographed as a dance. Although she was usually disreputable ("I used to be Snow White, but I drifted"), she had her limits: She never took a man away from another woman, and she never played a madam. She never played a mother either.

West never, in truth, seemed to interact with the people around her, not even the men who were meant to attract her so powerfully. "I never loved another person the way I loved myself," West told *Playboy* in 1971,

continued on page 272

RIGHT: "Too much of a good thing," West quipped, "can be wonderful"—a sentiment that carried over to her decorating, particularly in the bedroom. "Everywhere mirrors reverberating everything," a visitor observed.

Fearful of the damaging effects of sunlight and fresh air on her beauty, she kept the blinds permanently drawn and the air conditioner perpetually humming.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

W. C. FIELDS

THE CANTANKEROUS COMEDIAN AT HIS COUNTRY ESTATE IN ENCINO

TEXT BY ANNE EDWARDS

"I've got celluloid in my blood," said W. C. Fields, the irascible comedian who often played misanthropic drunkards or cons in movies such as *Million Dollar Legs* (1932) and *The Bank Dick* (1940). Fields, whose frugality caused him to rent every house he ever lived in, moved to an Encino estate in 1935.



EVERETT COLLECTION/PARAMOUNT PICTURES, INC

Perhaps the most famous remark about W. C. Fields, "Anyone who hates babies and dogs can't be all bad," was made by screenwriter and humorist Leo Rosten. But contrary to popular myth, Fields did not dislike all children. Child star Freddie Bartholomew, who worked with him in *David Copperfield* (1935), had a few good words to say about him. "I admit he terrified me at first," he said, "but then I came to realize his bark was worse than his bite. He would say something snide like, 'Tell me, son, are you a midget or am I overgrown?' Then he would smile and pat me on the head."

Still, Fields was a daunting presence to small folk (and to some adults as well). There was a trace of malevolence in his raspy voice, the slow smile, the twitch of the bulbous nose, which he claimed was caused in his homeless life as a youth when he was frequently the loser in street brawls. At nine he mastered the art of juggling and saved himself from starvation and a life of crime by performing on the streets of Philadelphia. At fourteen he went to work in an amusement park. Six years later he was a vaudeville headliner after changing his original name—William Claude Dukenfield—to W. C. Fields.

He went from three-a-day vaudeville to become a star of the Ziegfeld Follies from 1915 to 1921, sharing top billing with Fannie Brice and Will Rogers. All three went on into films, but his success in movies seemed more unlikely than theirs because they shared one winning characteristic—lovableness—that he lacked.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES, INC.

It should surprise no one that the houses Fields inhabited quickly took on the quirkiness of their occupant. In 1935, after moving from a residence in Toluca Lake because gulls were fishing in his waters and he refused to "provide free delicatessen for all the feathered drifters on the [California] Coast," he rented a sprawling ranch house on seven acres in the San Fernando Valley community of Encino. He always rented; his frugality would not permit him to be burdened with the expense of repairs.

Although his new habitat was called a ranch, there were no horses or livestock. There was an orange grove and a swimming pool with a hand-cut Mexican-tile lining. It also

The Spanish-style residence sat amid seven lush acres, giving Fields the open spaces that he craved. Because of an impoverished childhood, he had a lifelong fear of cramped quarters. ABOVE: Fields with his 1933 Lincoln roadster. A man of biting wit, Fields once described Mae West, his costar in *My Little Chickadee* (1940), as "a plumber's idea of Cleopatra." BELOW: The actor did some 40 movies between 1924 and 1945 and also wrote many of the screenplays.



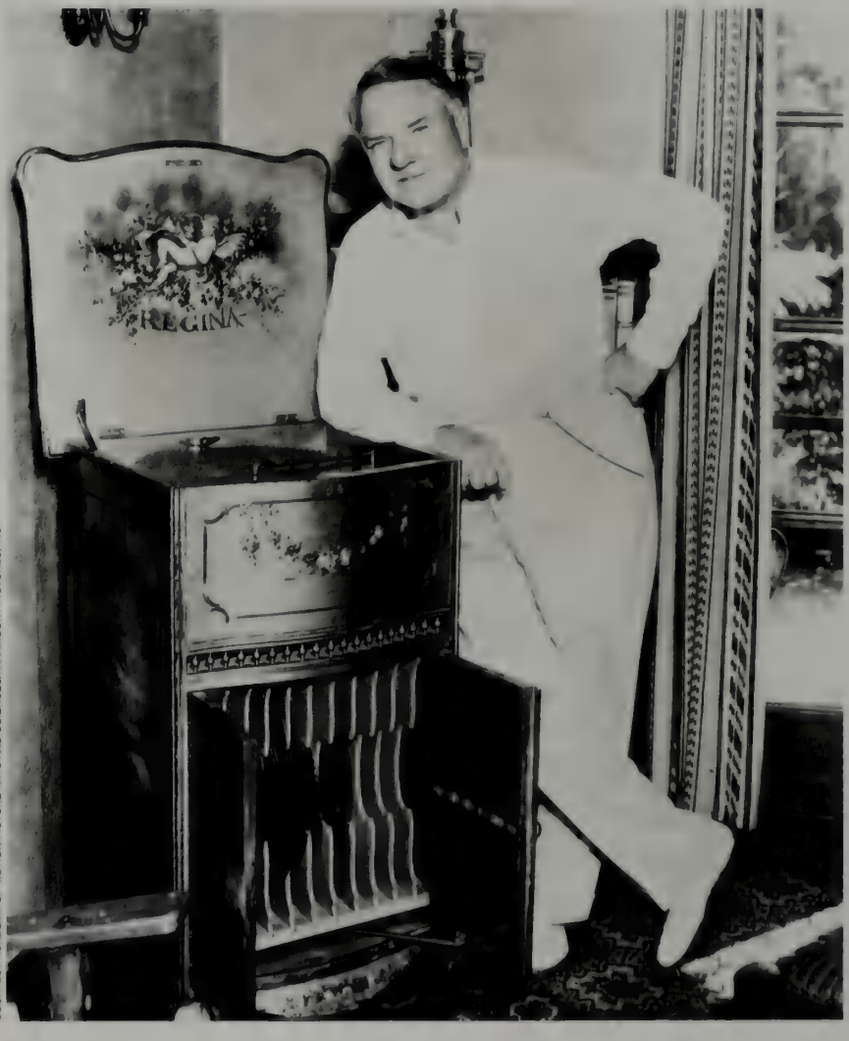
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PHOTOFEST/PARAMOUNT PICTURES, INC.

It was often hard to distinguish between W. C. Fields's on-screen and offscreen personae. "I am free of all prejudice. I hate everybody equally." ABOVE: Fields enjoys a cigar.

BELOW: "Happiness means quiet nerves," said Fields. One way he relaxed was by listening to a 19th-century Regina multidisc music box, which he preferred to a radio.



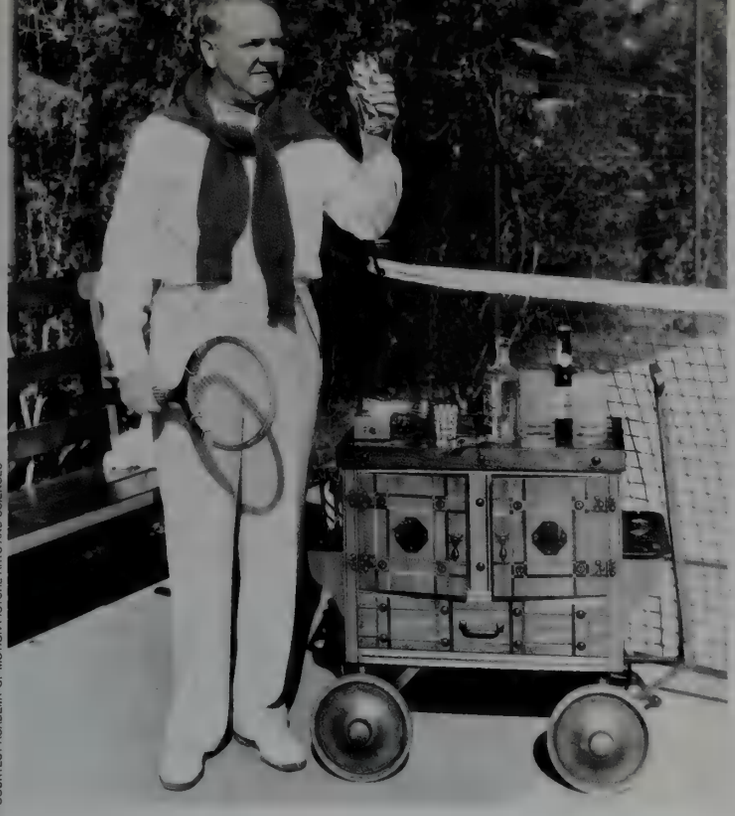
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had a tennis court, in a corner of which stood a portable bar put together by Fields and an old Follies crony, Sam Hardy, out of a child's coaster wagon with an ancient wooden icebox fitted to it. The homemade bar was stocked with an ice bucket, a dozen or so bottles of liquor, and both cocktail and highball glasses. Fields was fond of playing tennis with a racket in one hand and a partially filled highball glass in the other. He was a good player. It is said that he had "a vicious chop shot that landed just over the net, with reverse English, and bounced back on his side, much as he had made tennis balls behave when he was juggling."

The ranch house was surrounded by tiled patios, lush lawns and tropical plants. The white stucco walls, red-tile roof and extravagant use of tile and wrought iron was typical of the many Spanish-style residences that were built in Hollywood and its environs during the 1920s. However, the expanse of windows was rare and gave the interiors an especially bright aspect. Beam ceilings and arched doorways were used throughout. Fields's bedroom suite was in a second-floor rotunda—the only rooms above the spread-eagled first floor, one wing of which was a long veranda leading into a garden of exotic flora. He shared the house with his longtime companion, Carlotta Monti.

Fields had experienced some lean years after first arriving in Hollywood. Now he was making big money with leading roles in *Mrs. Wiggs of the Cabbage Patch* and *It's a Gift* (both 1934) and as Mr. Micawber in *David Copperfield*. With his new affluence, he was in constant fear of kidnapping. He became convinced that he heard strange noises in the middle of the night and would awaken Carlotta and his staff. He carried a blackjack, and when the rest of the household finally went back to bed, he would conduct loud conversations with fictitious armed guards.

At the ranch, Fields gave mostly all-male parties, with a great deal of heavy drinking and poker playing.



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ABOVE: One of his prized possessions was a bar he made from a child's wagon and an old icebox. Of his drinking he noted, "I've been asked if I ever get the d.t.'s. I don't know; it's hard to tell where Hollywood ends and the d.t.'s begin."

"I never saw anything funny that wasn't terrible. If it causes pain, it's funny; if it doesn't, it isn't. They laugh often with tears in their eyes," Fields once explained. ABOVE: Fields, who rarely swam, clowns around on the pool's diving board.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES, INC.

ABOVE: Fields stands in his master bedroom holding Gene Fowler's *Father Goose*, which the author dedicated to him. The actor began his career as a boy juggling on the streets of Philadelphia and had little schooling, but he was widely read.

He had a large circle of male friends who enjoyed his acerbic humor, and he held on to his old buddies from his Follies days and early silent movies. It was in 1925, after winning Broadway stardom in the musical comedy *Poppy*, that he had made his first successful film, an adaptation of the play retitled *Sally of the Sawdust*, directed by the legendary D. W. Griffith. But it was not really until sound came several years later that Fields hit his stride, for it was that inimitable voice and the singular delivery he gave his lines that distinguished him as a film comedian.

Just about the time that *David Copperfield* was completed, Fields's landlord returned from his travels and asked him to vacate the premises. The star was terribly upset; he had come to feel a great fondness for the place. Encino was a young community then, with large expanses of open land. Ever since Fields's early show-business days, when he had lived in cramped rooms that looked out on tough city streets, or on the streets themselves in a box or barrel, he had

continued on page 272



PHOTOGRAPHY COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/THOMAS H. INCE COLLECTION

THOMAS INCE'S DIAS DORADOS

SPANISH-STYLE GRANDEUR FOR A PIONEER PRODUCER

TEXT BY MARC WANAMAKER

From 1922 to 1924 Thomas Ince, one of the movie industry's first moguls, turned his creative energies to his sprawling property on Benedict Canyon Drive. Called Dias Dorados, the estate was designed as a Spanish hacienda. LEFT: Ince scrutinizes a reel of film. A contemporary of D. W. Griffith's, he established movie production procedures and quality guidelines during Hollywood's early years.

When Thomas H. Ince died suddenly in 1924 at the age of forty-two, Hollywood lost a pioneer filmmaker and one of the most interesting of its early producers.

Today film historians praise his contributions to scenario construction and film editing, which did much to elevate the motion picture in its formative years. In systematizing film production methods, Ince made his greatest contribution to motion-picture technique, and indeed, his innovations are the standard operating procedures used in filmmaking today. Ince was known for his perfectionism in altering a script, directing a scene and editing the final negative himself. He had a flair for the "big show," which accounted for much of the success of his movies, which bore the legend "Thomas Ince Presents."



RIGHT: Carved squirrels and birds line a gate. A perfectionist when it came to the films he produced and directed, Ince showed the same attention to detail in working with the house's architect, Roy Seldon Price.





ABOVE: Arches and deep overhangs distinguish the main house, which was built of plaster and rock. BELOW: The hall, the library and the dining room open to a patio that could have doubled for the set of one of Ince's movies, which included *The Battle of Gettysburg* (1914) and *Civilization* (1916). "Making a photoplay is something like baking a cake," he said. "You have to have certain ingredients and know how to blend them."





He was born in 1882 in Newport, Rhode Island, to parents who were actors. At the age of six he made his stage debut, appearing in vaudeville shows; at fifteen he began working on Broadway. In 1905 Ince promoted a stock company of his own, but it was not successful, and he continued to appear on stage in New York. He married actress Elinor Kershaw in 1907.

In the fall of 1910 Ince met a friend who was acting in films made by the

LEFT: Native American rugs are arrayed in the hall, which extended nearly the width of the house. It was modeled after the arched corridors of the California missions.

BELOW: A beam ceiling and floors made to look like ship's decking highlight the living room, which had views to the north, east and west. The fireplace, ten feet wide, was edged with Mexican tiles. A ship model sits on a table before the leaded French doors.





A circular motif ornaments the wrought-iron railing on the living room landing. The stairs beyond led to bedrooms for Ince and his wife, Elinor. As elsewhere, the tiles were designed by Roy Seldon Price and made in Mexico. Ince died in 1924, just six months after the house was finished, and Elinor Ince subsequently sold Dias Dorados to studio head Carl Laemmle.

Independent Motion Picture Company. He joined as an actor at five dollars a day, and by the end of the year he knew that he wanted to direct films. He got his chance when a director at the studio suddenly quit. Ince took on his small film with such enthusiasm that he impressed the owner of the company, Carl Laemmle. He was then given a permanent job as director, with his first assignment on a film starring Mary Pickford.

The following year Ince joined the New York Motion Picture Company, which was making westerns in California. He traveled to Los Angeles to head a production unit called Bison Life Motion Pictures and later moved to a studio on nearly twenty thousand acres at Pacific Coast Highway and Sunset Boulevard, a site that became known as Inceville. In 1915 Ince built his own studio in Culver City with the help of Harry Culver, the developer of the area. He began to produce large-scale epics, including *The Battle of Gettysburg* (1914), which he also directed.

In 1918 Harry Culver helped Ince build another studio, just a mile east of the old one. There he made feature films as an independent producer, often working far into the night in his private projection room, editing and reediting film—changing the story to mold it into something more logical and convincing.

Late in 1924 Ince was to conclude a lucrative deal with William Randolph Hearst to produce the Marion Davies Cosmopolitan films. It was probably Ince's association with the newspaper magnate that gave rise to the rumors about his death. A few writers have even gone so far as to claim that Ince was murdered on Hearst's yacht. But in reality he died of angina pectoris and an ulcer on November 19, 1924, at his Benedict Canyon residence, Dias Dorados (Golden Days). At his side were his wife, the couple's three sons and his two brothers.

It was a sad end for a pioneer filmmaker who was on the road to greater success than he had ever imagined. It was also a tragedy that Ince could not live long enough to enjoy his new estate, which had just been completed after two years of building.

Architect Roy Seldon Price designed the main house and its interiors on thirty acres on Benedict Canyon



ABOVE: The dining room, which faced a canyon, features a model of a Spanish galleon and a Spanish colonial sconce. On the Oriental carpet, Venetian-style chairs join the 17th-century-style table. Over one door is a majolica plate.

Drive above Beverly Hills. Ince and his wife envisioned Dias Dorados as an ideal Spanish hacienda, and it was largely due to Elinor Ince's studies and planning that every detail reflected the architecture, furnishings and glory of the days of the Spanish dons.

In addition to the house there were gardens, a stable, a gardener's cottage, a chauffeur's quarters, a pool, a trout stream, sheds for chickens and ducks, a pigeon tower, bunk rooms, a garage and a blacksmith's shop. The buildings were constructed of hollow tile, plaster and rock. The natural stonework, low rooflines and broad arches were all researched from photographs and plans of nineteenth-century designs. The two-story house, with thirty-five rooms and ten baths, had compact living spaces, giving it the appearance of a simple ranch.

In the left wing were the reception room, dining rooms for the family and the servants, a banquet room and even a bakery. On the second floor was the master suite, with a sitting room, a sunroom, dressing rooms and baths, each with a sunken tub. There was also a gym for Ince and a beauty parlor for his wife. Elsewhere on the second floor were a forty-foot-long family room and bedrooms for the couple's children.

The windows in the living room offered views of the city, the mountains and the canyons. On the south wall, a Spanish tapestry concealed a door that led to a billiard room in the basement. The eastern exposure revealed wading and swimming pools designed to look like a natural lake. The dining room opened to a patio. Iron grillwork, exquisitely detailed and made on-site to the architect's specifications, appeared throughout. The breakfast room and the kitchen had tile floors, but the appliances were modern: Automatic refrigerators, electric ovens and Hoosier cabinets were all built into the room.

A variety of tile, designed by Roy Seldon Price and made in Mexico, was used everywhere in the house. Murals decorated walls, and stained-glass panels took early California as their theme, with scenes of Cabrillo, Junípero Serra and the forty-niners.

The basement projection room was a romantic reproduction of a Spanish galley, featuring caulked floors, weathered woodwork, sails, a ship's wheel and ship lights. Tropical seas were painted on the walls. For the showing of a film, a screen descended

OPPOSITE: A pigeon tower rises above the pond. The tile-roofed storage building held supplies for the stable. BELOW: Dias Dorados was nearly self-sufficient. The garage and the machine shed were located below the new Beverly Terrace development.





from the ceiling just above. Also in the basement were a shooting gallery, a theater and a roller-skating rink.

After the producer's death, Elinor Ince and the boys lived at Dias Dorados for another two years. In 1927 the studio section of the *Motion Picture Herald* reported that Carl Laemmle was moving into the estate, which he had purchased for approximately three-quarters of a million dollars. Laemmle sold his interest in Universal in 1936 and died at Dias Dorados three years later.

One of the largest and most famous Hollywood properties when it was built in 1924, Dias Dorados was demolished in the early 1950s. The site is now a housing tract just above what is left of the Harold Lloyd estate. □



FAY WRAY

KING KONG'S FAVORITE COSTAR AT HOME IN LOS ANGELES

TEXT BY STEVEN M. L. ARONSON



MARC WANAMAKER/BISON ARCHIVES

ABOVE: Built by King Vidor in the early 1920s, the English-style house in Los Angeles that Fay Wray and her first husband, screenwriter John Monk Saunders, bought in 1928 "had a healing effect" on her, Wray says. "Its serenity was everything." The year 1933 brought *King Kong*—and Wray's definitive role in it—to the world, and an earthquake to Los Angeles. "I thought the house was going to topple," Wray says. "It swayed so dramatically." BELOW: Wray stands in the dining room.



COURTESY ENGLISH/PARAMOUNT PICTURES/USC CINEMA-TELEVISION LIBRARY

I absolutely cherished that house, I could have been content just being at home in it," says Fay Wray, speaking, in a soft, musical voice, of a long-since-vanished English-style farmhouse on Selma Avenue in Los Angeles. Between 1928 and 1938 she lived there with her doomed first husband, the handsome John Monk Saunders, an Academy Award–winning screenwriter now lost to fame, enjoying—or so it looked to the curious world outside—an attractive domestic happiness (the Saunders's union was routinely rated one of Hollywood's ten best). But Wray was rarely to be found lounging luxuriantly within, wearing the green duvetyn pajamas she favored. One of the hardest-working of all screen ingenues, a kind of all-purpose heroine of the day, she was busy making eleven or twelve pictures a year.

Born on a ranch in Alberta, Canada, in 1907, of Scotch-Irish-English ancestry, Wray was reared "on the land" both there and in Utah and Arizona

When Florence Vidor sold the house, she included as many of her furnishings as Wray and Saunders could afford. "I bought books on furniture, china, and silver, wanting the education," Wray wrote in her autobiography. OPPOSITE: She reads in the living room.

before moving to Los Angeles. She attended Hollywood High ("It was a seriously good school," she maintains) and made an easy leap into pictures, landing occasional parts in silent two-reelers when only in her teens. From there she graduated to slapstick comedies, "quickie" westerns, and tearjerkers, all silent. Then Erich von Stroheim, with the impetuous finality so characteristic of him—without demanding a screen test, even though he had never seen Wray on film—chose her to play the poor little harpist who falls in love with a Habsburg prince (a role he'd reserved for himself) in his silent 1928 epic of Old Vienna, *The Wedding March*. Von Stroheim had instantly discerned in the pretty young girl with the wealth of fluffy curls the combination of spirituality and sensuousness he was seeking. "He was the only great director I ever worked with," Wray reckons, taking care to add that she also worked with Wyler, Wellman, Capra and Mauritz Stiller, the Swedish director who had discovered Garbo.

Wray's soaring success in *The Wedding March* prompted Paramount to propose—she signed a long-term contract with the studio in 1928, and the next year starred in Josef von Sternberg's first talkie, *Thunderbolt*. She subsequently appeared opposite such big bow-wow leading men as Gary Cooper, Ronald Colman, William Powell, Fredric March and Spencer Tracy in a succession of aviator films, light comedies and horror movies. For a full three of the years she lived in the house on Selma she was the most menaced leading lady in Hollywood: She was pursued by a crazed surgeon who longed to harvest her for "synthetic flesh" in *Doctor X* (1932), hunted down like an animal by a maddened nobleman in *The Most Dangerous Game*, a.k.a. *The Hounds of Zaroff* (1932), and stalked by a doctor in search of "blood substitute" in *The Vampire Bat* (1933). Some nut held her prisoner in a diving bell in *Below the Sea* (1933), and a disfigured sculptor tried to add her to his collection by encasing her in molten wax in *The Mystery of the Wax Museum* (1933). Refreshingly, in *Viva Villa!* (1934) Wallace Beery merely horsewhipped her.

And, of course, in 1933, Fay Wray



MARC WANAMAKER/BISON ARCHIVES

was carried off by the tallest (by about thirty-four feet), darkest, strongest and oldest (by roughly seven million years) leading man in Hollywood, King Kong—carried not only to the top of the Empire State Building but, as it turned out, to that world above the stars, above even the superstars: that frieze of the firmament reserved for the unforgettable and undemotable. With his six-foot hand (the film was a breakthrough in special-effects technique—Kong was a rubbery studio model only eighteen inches tall, and the Empire State Building also just a model, but that hand, with flexible fingers to grasp the writhing Wray, was built to scale), Kong gently whacked aside the likes of Harlow and Garbo, making a place among them for Fay Wray. Merian C. Cooper's everlasting film has enjoyed more



MARC WANAMAKER/BISON ARCHIVES

"Your face is your fortune," Harry Cohn once told Wray. BELOW: Kenneth Alexander's portrait of the actress is displayed at far left on the piano in the living room. Beam ceilings and a brick fireplace wall give the room a rustic look. ABOVE: The bar—a favorite gathering place for the couple and their friends—was built into the wall and features linenfold panels and a decorative frieze. A sliding panel could conceal the liquor and glassware on the mirror-backed shelves.



MARC WANAMAKER/BISON ARCHIVES



MARC WANAMAKER/BISON ARCHIVES

At the end of their marriage, and without Wray's consent, Saunders sold the house—for "a roll of bills," she says—to a producer, and its entire contents to an auction house. "The experience just numbed me: *That* was my earthquake!" ABOVE: A tole lamp rests on a Louis XVI–style table in Wray's bedroom.



DON ENGLISH/PARAMOUNT PICTURES/USC CINEMA-TELEVISION LIBRARY

LEFT: Wray relaxes on her Ping-Pong table. "I learned to play Ping-Pong rather well," she says. "I didn't drink, which gave me an edge that I didn't mind taking advantage of." Electronic glass doors enclosed the canvas-covered porch in poor weather.

The place belonged recognizably to a movie star.

than twenty general releases to date (in one town in Africa it's been running steadily for sixty years now) and is shown frequently on television.

"Bruce Cabot, who played the love interest, was not the kind of person I would have been attracted to," Wray admits today. "Kong was more thrilling. You see, I allow him to be a real creature; I think he lives on faraway Skull Island, that only in the movie did he die. He had a pathos, even a nobility to him—why, he recently reminded one critic of a kind of prehistoric Lear. There was an elemental goodness and kindness in him, and a tenderness when he was on top of the Empire State Building—it seemed so cruel to shoot him down. My throat hurts—*aches*—for him when I see that scene: I can believe it."

It was to the house on Selma that, during the production of *King Kong*, Wray would return from the RKO studios in the early hours of the morning, fresh from twisting in Kong's fist, from flailing her own tiny fists in a losing frenzy and from screaming her unpolluted lungs out (she spent one full eight-hour day "screaming up and down the scale with a wide variety of inflections," she recalls, "and the studio chose the one that produced the most ice up and down the spine; I couldn't speak even in a whisper for days"). Once home, Wray surrendered happily to her surroundings. "The front lawn had a lovely sweep," she remembers. "Many years later I drove there, and a brick wall

continued on page 274



Legendary cowboy Tom Mix, who starred in over 400 westerns, often with his horse, Tony, owned one of the grandest residences in Beverly Hills in the 1920s. LEFT: A postcard shows the Mediterranean-style house.

"He was as elegant on a horse as Fred Astaire on a dance floor, and that's the elegantest there is," said columnist Adela Rogers St. John of Mix. BELOW: The actor was rarely seen without his trademark white Stetson.

WESTERN STAR TOM MIX

KING OF THE MOVIE COWBOYS IN BEVERLY HILLS

TEXT BY BRENDAN GILL

From the earliest days of the movies up to the present, which is to say from Bronco Billy Anderson to Clint Eastwood, cowboys have served as the preeminent embodiment of the hero in action—of virtue triumphing against high odds over the forces of evil. Film historians agree that the most famous of all movie cowboys is Tom Mix, who flourished in the twenties. In the minds of his fans Mix shared stardom with Tony, his so-called wonder horse; the plots of the dozens of westerns they appeared in took care to emphasize the acrobatic skills of both horse and rider. Mix had been a rodeo performer of exceptional daring, and he disliked using a double, though his studio, eager to protect its most valuable asset, sometimes obliged him to do so. As for Tony, he was also such a box-office draw that when it came to really dangerous stunts the studio insisted on a double for him as well as for Mix.

A poor boy from the little town of Mix Run, Pennsylvania (named for an ancestor), Tom Mix became one of the highest-paid stars of the silent era, earning nearly eighteen thousand dollars a week. A wiry, dark-eyed man



PHOTOGRAPH: MARC WANAMAKER/BISON ARCHIVES

standing a few inches under the six feet that his studio's publicity releases claimed for him—high-heeled boots and a steeplelike sombrero helped to make up the difference—he took to wealth and fame with the unselfconscious relish characteristic of Hollywood in those carefree and almost tax-free days. He married five times, collected fleets of expensive cars (to say nothing of the odd yacht or two) and bought house after house, each bigger and grander than the last.

At the height of his success, Tom Mix presided over a handsome Mediterranean-style mansion located on Summit Drive in Beverly Hills. A guest at a dinner party held at the residence in 1924 later wrote of it with awe, if not with wholehearted approval:

I found the residence to be the last word in pretentiousness. For sheer pomp and magnificence it easily outrivaled Douglas and Mary's Pickfair. Even Valentino's Falcon Lair, notorious for its ostentatiousness, was relegated to the rear. On approaching Mix's palace, I was amazed to see the cowboy's name—TOM MIX—spelled out on top of the structure in letters at least ten feet tall. It seemed that Mix was reaching for the sky. Inside the vestibule I was greeted with a stunning fountain display that spouted alternately blue, pink, green and red. It was beautiful (if you like that sort of thing).

The mansion still stands, though stripped by a later owner of its gorgeous Spanish tile roof and iron grillwork. The only remaining Mix artifact is a large steel safe in the basement, evidently too heavy for anyone to take the trouble to cart away; on it is painted a symbol—the initials T. M. inside a diamond—that was also the brand used on Mix ranches in Arizona and Colorado. The austere modernity of the present appearance of the house reveals its excellent lines, but a devotee of the Mix era is bound to suspect that both Mix and Tony, who was often ridden up the front steps and into the entrance hall, would shake their heads in dismay over the unfurnished look of the place.

Mix, whose films included *Destry Rides Again* (1927) and *The Terror Trail* (1933), lived at the two-story mansion with his fourth wife, Victoria. Their dream house, it had a stucco exterior, wrought-iron accents, tile roofs and a sweeping sloped lawn. The interior came complete with nine marble baths and, as Mix noted, "a butler in knee pants and powdered wig."





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ABOVE: The residence flaunted dual high-vaulted living rooms, one each for Tom Mix and his wife to decorate as they saw fit. His had a balcony on which he mounted a 35-mm projector so he could run movies on a screen that was concealed near the leaded window. "They say he rides like part of the horse, but they don't say what part," quipped dramatist Robert Sherwood about Mix. OPPOSITE: The actor, who started in silent movies and segued into early talkies, saddles up in his living room, filled with western memorabilia.





Tom Mix stands amid the living room's trophies and guns. He garnered international acclaim as a symbol of the American West. "Hollywood's ambassador to the world, he traveled in a luxurious state, something of a social lion in Europe as well as the United States," wrote Robert Griffith.



A skilled rider since childhood, Tom Mix dropped out of school after the fourth grade. Before entering show business he served for a time as a Texas Ranger. Mix—one of the highest-paid motion-picture stars of the 1920s—and his wife enjoyed an extravagant lifestyle and threw lavish parties. ABOVE: Victoria Mix's bedroom had draped twin beds mounted on velvet-covered daises.

The style of interior decoration favored by Mix and his fourth wife, Victoria, called for covering every square inch of floor and wall with a profusion of exotic objects and materials. The nature of the objects depended upon which of the two vast high-ceilinged living rooms a visitor happened to enter—Tom's or Victoria's. In the former, you would find yourself surrounded by the pelts of dead animals, paintings of western prairies, Indian feathered headdresses, saddles mounted on wooden sawhorses, deer heads, woven baskets filled with arrows, and displays of rare handguns. Victoria Mix's living room provided a bizarre contrast: Aglow with gilt, satin and mahogany, it was intended to reflect the comparatively dainty tastes of the ladies of the French court in the late eighteenth century.

In Victoria's boudoir on the second floor, the decorative theme was Venetian: raspberry-colored taffeta draperies, striped in gold; a rose velvet chaise longue; a dressing table with ormolu mounts. On daises carpeted in velvet stood twin beds that were painted green and trimmed with garlands of roses, surmounted by Chinese-red canopies. The master bedroom was dominated by a bed nine feet wide, again in the Venetian mode. Instead of a canopy, it boasted an embroidered drapery that had once been a backdrop in a Chinese theater. Adjoining the master bedroom was a suite of dressing rooms, in the largest of whose closets Mix kept at hand a hundred and fifty sack suits, twelve dinner jackets and a startling array of sombreros, fedoras, top hats and hunting caps.

Mix himself was well aware of the degree to which he had turned his

continued on page 276



MARC WANAMAKER/BISON ARCHIVES

When newspaper magnate William Randolph Hearst decided to build a dwelling in Santa Monica for his mistress, actress Marion Davies (left, before the house), he wanted it to be the largest beach house on the West Coast. In 1919 he had created Cosmopolitan Pictures to produce her films.

MARION DAVIES' OCEAN HOUSE

THE SANTA MONICA PALACE RULED BY HEARST'S MISTRESS

BELOW: Upon its completion in 1928, the 110-room Ocean House could accommodate 2,000 guests. "W.R. [Hearst] liked the beach house, but that was when the architects came in again," recalled Davies in her autobiography. "It almost got to be as big as the White House. Bigger, maybe."



EVERETT COLLECTION



TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

ABOVE: Davies, who had been discovered by Ziegfeld and appeared in such films as *Quality Street* (1927) and *The Fair Co-Ed* (1927), sits beside the pool—spanned by a marble bridge—with William Haines, left, and George K. Arthur. The house was famous for its opulent gatherings. "At the slightest drop of a hat, any occasion at all, we would say, 'Let's make a costume party,' " she wrote.

TEXT BY ANNE EDWARDS

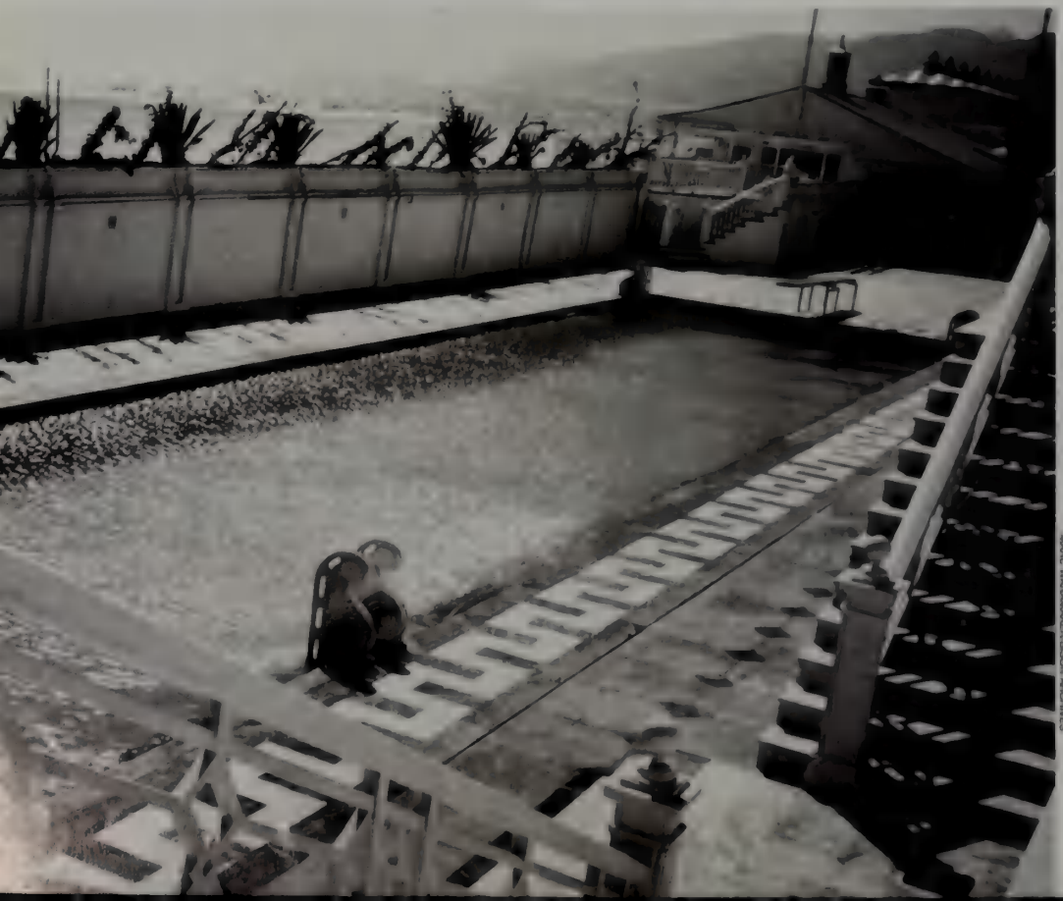
You came around the bend in the coastal highway, the ocean stretching out to the horizon on one side, towering rock almost perpendicular on the other, and there was a colossal sand castle—or at least that's what it seemed to be on days when the intense sunlight turned Santa Monica beach into a dazzle of gold. The castle was no illusion, however. It was Ocean House, five white Georgian Colonial buildings with a total of a hundred and ten rooms and fifty-five baths. At the center was a three-story U-shaped mansion.

The year was 1928. Hollywood was in its heyday and the owner-occupant of the newly built structure on Beach Palisades Road (later to be renamed Pacific Coast Highway) was Marion Davies, vivacious, charming, a film actress with comedic sparkle. She was also the acknowledged mistress of William Randolph Hearst, America's



TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

At Ocean House, as at San Simeon, his 240,000-acre estate in central California, Hearst imported entire rooms intact from European castles. ABOVE: Portraits of Davies hang in the entrance hall, which is lighted by crystal chandeliers. BELOW: A Greek-key pattern borders the pool, whose design echoes that at San Simeon. Nearby were more than 1,000 lockers for the convenience of guests.



MARC WANAMAKER/BISON ARCHIVES

multimillionaire newspaper tycoon, who had spent seven million dollars on its construction and furnishings to ensure it would be worthy of Davies and him.

Ocean House was not Hearst's only castle (although it was the only Davies-Hearst residence deeded to Davies). He owned St. Donat's Castle in Wales as well as San Simeon, a 240,000-acre estate some two hundred and forty miles north of Santa Monica that he had filled with art treasures from all over the world.

Even had Marion Davies liked San Simeon (and she *loathed* it for its medieval gloom, lightened only by the presence of her Hollywood friends, and the rules Hearst had laid down —liquor forbidden in the bedroom suites, a command performance every evening in the great hall), it was too long a commute to Hollywood, where she was making films. In 1927 she had starred in four: *Quality Street*, *The Fair Co-ed*, *The Red Mill* and *Tillie the Toiler*—all silents and well received. Her movies, however, were not at the root of her celebrity; it was her affair with Hearst (it lasted for over thirty years, until his death), a married man, thirty-four years her senior, who would not divorce his wife but still lived openly with Davies.

The daughter of a minor New York politician and convent-educated, she had left school for a stage career. At seventeen she was discovered by the great Ziegfeld and appeared in his *1917 Follies*. It was there that Hearst saw her first and fell instantly and incautiously in love, attending the show every night for eight weeks.

No sooner had Ziegfeld introduced them than Hearst was obsessed with Davies. She was not his first mistress, but she was to be his lifelong companion. From the start Hearst was determined to make Davies a star.

OPPOSITE: In 1937 Davies and Hearst hosted a circus party, which prompted an encore gala a few weeks later. "The merry-go-round was brought back," she remembered. "I said, 'Let's leave it here.' But we couldn't; it belonged to Warner Brothers."



Ocean House had little continuity in décor.
Going from one room to another was somewhat like
an abbreviated tour of grand European houses.

MARC WANAMAKER/BISON ARCHIVES



CLARENCE SINCLAIR BULL/TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Guests at Ocean House included the king of Siam, Joseph Kennedy and Gloria Swanson, and George Bernard Shaw. At a tea for Charles Lindbergh, Mary Pickford asked him what he thought of the air in Hollywood. "Purified," he replied. ABOVE: Gilt paneling highlights the Gold Room, which features one of the house's 37 fireplaces.

"With me it was five percent talent and ninety-five percent publicity," she admitted. Charlie Chaplin noted that Davies was "quite a comedian, and would have been a star in her own right without the cyclonic Hearst publicity." Indeed, one could not open a Hearst magazine or newspaper (and he owned nine major magazines and eighteen newspapers across the country) without seeing a large, glamorous photograph of Davies. When Ocean House was completed, pictures of the estate and accounts of the extravagant parties given by Davies and Hearst and their stellar guest lists appeared with similar frequency.

Before Ocean House was constructed, the houses on the mile-long stretch of Santa Monica beachfront ranged from Spanish haciendas to elaborate French châteaus and belonged mainly to motion-picture celebrities. Each notable—Louis B. Mayer, Will Rogers, Joseph Schenck, Harold Lloyd, Norma Shearer and Irving Thalberg, to name a few—attempted to outdo the house most recently finished. But no one could top Ocean House.

Davies's future neighbors often came by to gawk with wonder during the many months it took to build the house. Under the supervision of architect William Flannery, seventy-five wood-carvers worked for a year on the balustrades alone. Hearst repeated what he had done at San Simeon and imported entire rooms from European mansions and castles. The plan of Ocean House's center building and four guest structures was also taken from San Simeon.



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ABOVE: The 60-foot-long dining room was taken from an Irish estate and reassembled in Santa Monica. For parties of 50, the mahogany tables could be placed together; larger dinners were held in the ballroom or at the pool.

Davies lived regularly at Ocean House until World War II, when Hearst thought it safer to move to San Simeon; in 1945 she sold the property for $600,000. Only the north guest building and the pool remain. BELOW: George III–style pieces furnish the breakfast room. Draperies are toile de Jouy.

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The main dining room, reception room and drawing room—baronial in style and each more than sixty feet long—all came from Burton Hall in Ireland. There was a ballroom from a circa 1750 Venetian palazzo and a tavern from an inn in Surrey dating from 1560, which seated fifty and had a small dance floor, a bar and an ice cream fountain bar for the children who visited with their parents. The one-hundred-and-ten-foot-long swimming pool was lined with Italian marble; a Venetian-marble bridge spanned its width. Reflected in the pool were eighteen Grecian columns that extended across the back of the main house ("more columns than the Supreme Court Building in Washington," Chaplin quipped).

The main house was intended for Davies and Hearst's private use and for entertaining their guests. The four other buildings were for Davies's family and the couple's thirty-two full-

continued on page 277



CLARENCE SINCLAIR BULL/TURNER ENTERTAINMENT CO./MGM COLLECTION/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

The Hollywood Hills residence designed by Lloyd Wright for Louis Samuel, business manager of leading 1920s silent-film star Ramon Novarro, was completed in 1928 and bought by Novarro shortly thereafter. ABOVE: Hammered-copper friezes and panels provide detailing to the fortresslike front elevation. Described as "expressionistically sensational" by an architectural historian, the four-level Samuel-Novarro house utilized the reinforced-concrete-block construction that Wright had developed with his father, Frank Lloyd Wright. OPPOSITE: Novarro looks down on the loggia from the breakfast terrace.

RAMON NOVARRO

A SCREEN IDOL'S LLOYD WRIGHT HOUSE

ARCHITECTURE BY LLOYD WRIGHT
TEXT BY BRENDAN GILL

Lloyd Wright, the firstborn child of Frank Lloyd Wright, practiced architecture in and around Los Angeles from the twenties until his death in 1978 at the age of eighty-eight. At his christening he had been given his father's name, but, mercifully, "Frank" and the usual pernicious "Junior" were lopped off in childhood. Lloyd Wright began his career by serving as an apprentice in his father's Oak Park studio, and then found employment with the celebrated Boston landscape architecture firm Olmsted and Olmsted and in the office of the California architect Irving Gill. From the start, the younger Wright rivaled his father in the adventurousness of his





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While the floor plan of Novarro's house was complex and the rooms were small, subsequent renovations by various residents sought to preserve "Wright's poetic compression," an observer wrote. The present owner, actress Diane Keaton, has said she was drawn to its "mazelike feeling." ABOVE: The entrance hall is bathed in light.

designs; at a time when many of his colleagues in Los Angeles were offering their clients houses that imitated Spanish haciendas and half-timbered Tudor cottages, Wright's houses dared to mingle pre-Columbian and Art Déco motifs, creating an effect of exotic splendor within an unexpectedly cozy domestic compass.

It was just such a house that Wright designed in the Hollywood Hills for Louis Samuel, business manager of Ramon Novarro, one of the leading movie stars of the twenties. The house was completed in 1928; three years later Samuel sold it to Novarro, who called upon Wright to make a number of changes in its design, including adding a music room. (Novarro had a pleasant singing voice and accompanied himself on the guitar. In his first talkie, *The Pagan*, set in Tahiti, he crooned "The Pagan Love Song," which became one of the most popular songs of the period.) Like many creative people, Novarro was a restless consumer of houses. After he sold the Wright house in the forties, it survived several subsequent remodelings and so-called improvements, including the roofing over of its elegantly proportioned open-air swimming pool. It came at last, in 1989, into the possession of actress Diane Keaton, who, while cherishing Wright's initial intentions, has made the house intensely her own.

In seeing photographs taken of the exterior of the house shortly after Novarro moved in, one is struck by the bleakness of the site: a narrow strip of concrete called Valley Oak Drive winds snakelike up a steep hillside covered with a tangle of brushwood and notably devoid of oaks. A couple of conventional Hollywood houses are perched on the naked crest of the hill; a third house is under construction. The Samuel-Novarro house has been fitted like an intricate, elongated toy into a sharp curve of the street; from a seemingly impenetrable, windowless base rises a smooth fortress wall, whose parapets are capped with sheets of hammered greeny-blue copper in a pattern that to many observers recalls American Indian arrowheads,



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ABOVE: Novarro, whose studio once sent a valentine to every female who ever wrote him a fan letter, sits in his living room. The tubular aluminum furniture is by modernist designer Warren McArthur; the sofa was a prototype and not mass-produced. "I live by my imagination, my admirations and my sentiments," Novarro said. BELOW: The music room was an addition made by Wright to his original design at Novarro's request. It was decorated in shades of red, with gold-lacquered tubular furniture.



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In 1930 an MGM talent scout drove Ray Milland to a site high above Sunset Boulevard. Pointing out Hollywood below, he told Milland, "It all belongs to Ramon Novarro. He is the reigning romantic star of the moment." OPPOSITE: Novarro faces the dining room, with its Warren McArthur table and chairs. "The stars of my day enjoyed a certain privacy," Novarro said. "We lived two lives: our film life, and our own private one." ABOVE: In a guest bedroom, whose low-slung ceiling is characteristic of the entire house, a Mies van der Rohe round aluminum table is at left; an Art Déco club chair rests beside it.

while to others it brings to mind Mayan temple reliefs or even, no less plausibly, the zigzag décor of Jazz Age nightclubs.

The furnishings of the house during the Novarro regime embodied the chaste chic of the twenties: tubular steel chairs, glass-topped tables and geometrically patterned carpets. The walls of the dining room were hung with chromium-plated beads against a black background; the Venetian blinds at the windows were silver-colored on the inside, light green on the outside, and were suspended by bands of silver cloth. In the press releases of the day Novarro is invariably described as having been the designer of the house—Wright's name is never mentioned. Novarro wasn't to blame for the misattribution; he used to complain that all movie publicity, however necessary the studios may have considered it to be, was bunk.

Novarro was one of the most valued members of the Metro-Goldwyn-Mayer stable during the silent-movie era. Born Ramon Samaniegos in Durango, Mexico, in 1899, he was the eldest of thirteen children in a well-to-do family. (His mother claimed direct descent from an Aztec noble, his father from a conquistador.) Several of his siblings followed him to Los Angeles; one became a dentist, another an architect, a third a chemist. College-bred and speaking several languages, Ramon was determined to become a movie star, which his parents regarded as an ambition unworthy of his social position and gifts. He gave up the name Samaniegos in favor of Novarro—one of the dozen or so family names with which he had been burdened at birth—and launched his movie career with bit parts as a dancer: In *The Four Horsemen of the Apocalypse*, directed by Rex Ingram and released in 1921, he can be briefly glimpsed dancing an impassioned tango. His first important role was in Ingram's *The Prisoner of Zenda*, followed by a starring role in *Scaramouche*.

Novarro was groomed to become a rival of the premier sex symbol of the day, Rudolph Valentino. He scored his biggest hit in 1926, in the silent version of *Ben-Hur*, and when Valentino suddenly fell ill and died, at the age of thirty-one, Novarro was his natural successor. Among dozens of other roles, he played an Arab sheik, a Spanish dragoon, an English milord, a Chinese prince in disguise



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Many of Wright's Pre-Columbian Revival and Art Déco Moderne impulses were realized in the Samuel-Novarro house. ABOVE: Three floors are visible from the entrance: at the top, a glazed studio that was later made into a master suite; below that, the main living spaces; at street level, the music room. BELOW: The arrowhead form, a motif used at times by both Wrights in the detailing of their buildings, was etched into the copper frieze of the pool terrace, located off a guest bedroom. Green-stained cement bordered by green tile surrounds the pool; the pierced wall—high for privacy—overlooks the street.

and an Italian football player at Yale. Roles were devised for him that exhibited his torso, biceps and thighs, and a contemporary critic wrote of him that he was "almost too beautiful to be taken seriously." Novarro may well have agreed with this judgment; what he took seriously were his financial affairs. At the height of his career he was earning ten thousand dollars a week, and he invested the money prudently.

Novarro was more or less openly homosexual, which at the time presented great difficulties for his studio. It was the case, after all, that his success depended upon his playing romantic leads; his fan clubs consisted of uncounted millions of lovelorn

continued on page 279

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Novarro, who disdained studio publicity—"the usual bunk," he termed it—allowed himself to be photographed on the breakfast terrace studying lines for his 1932 film *The Son-Daughter*. He later said that the old Hollywood "was more leisurely . . . there was more security. When you arrived, you *had* arrived, and weren't frantic if a picture turned out not quite so good as its predecessor."



THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

CONSTANCE BENNETT

THE HOLMBY HILLS RESIDENCE OF THE SOPHISTICATED STAR OF TOPPER

ARCHITECTURE BY JAMES E. DOLENA INTERIOR DESIGN BY WILLIAM HAINES
TEXT BY MICHAEL FRANK



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

For a time, Constance Bennett was a vivid presence in early Hollywood, where she was captured both on celluloid—she made more than fifty movies in all—and by some of the town's fastest-scribbling pens. A medium-size talent with an oversize personality, she had, George Cukor said, a "kind of romantic, Scott Fitzgerald look about her. It was the look of the 1930s—or perhaps the 1930s looked like her." More Zelda than Scott, Bennett was thin, blond and soigné in appearance and famously difficult by nature: "quixotic, turbulent, stubborn, and aggressive, a veritable carbon copy of Father," her sister Joan Bennett wrote in *The Bennett Playbill*, her 1970 book about her family. "She was like some silvery comet," Joan added, "who streaked through life with daring speed."

Constance Bennett was born in 1904 to a whole constellation of fast-moving comets. Her father, Richard Bennett, was a brilliant, high-tempered (and highly temperamental) stage actor; her mother, Adrienne Morrison, was an actor who wanted her daughters to lead respectable lives, meaning in any profession other than her own. Naturally, all three became actors (Barbara was the middle child and had the smallest career); they were the fifth generation in their family to do so.

An attempt was made to give Constance, the eldest, an education at various New York schools, but the even-then refractory young girl moved rather quickly through them, as well

The 1938 Holmby Hills estate of Constance Bennett, designed by architect James E.Dolena in the popular French Normandy style, was "built to my mother's specifications," says her son, Peter Plant. ABOVE LEFT: The adjacent tennis court was the site of "great Sunday afternoon tennis matches," he recalls.

Director George Cukor said that in the early 1930s Bennett "was on the crest of the wave and supplied something an audience found glamorous." OPPOSITE: The actress leans against a Louis XVI–style demilune cabinet before a Chinese-wallpaper screen. LEFT: Bennett descends the spiraling white stair.





Hollywood represented an "up-again, down-again kind of life, and Mother often took in out-of-work friends as house-guests," Plant says. In the entrance hall/gallery—"the size of an ordinary living room," observed a journalist—a Neoclassical-detailed archway is flanked by two lyre-shaped sofas trimmed with decorator William Haines's signature fringe.

FRED R. DAPPRICH

as boarding school in Switzerland and finishing school in France, before ending up, in a kind of predestination, making shorts in New York. She attended the Actors' Equity ball in the fall of 1923 with her father, where she impressed Samuel Goldwyn, who invited her to make a screen test. Tickling the senior Bennett, and setting a precedent for some of her later strategy in Hollywood, Constance insisted that the producer pay her round-trip transportation in advance and negotiated her own contract.

In Goldwyn's *Cytherea* (1924) she played a movie star modeled on Lillian Gish, inaugurating the fashionable flapper role that she would repeat several times in the silents of the mid-1920s. In 1925 Bennett married steamship and railroad heir Philip Plant, who, in a foreshadowing of the best movie that lay ahead of her, *What Price Hollywood?*, opposed his wife's continuing in film. Bennett and Plant bounced around Europe, living the kind of high-style, extravagant life that would contribute to the Bennett legend when she began acting again at the end of the decade. "Too beautiful; too rich; too attractive to men; too highly paid; too gold-bespooned; too outspoken" were some of the adjectives applied to her by a fan magazine later on.

Bennett returned to Hollywood sans Plant but accompanied, to the delight of the press, by Gloria Swanson's estranged husband, the marquis de la Coudraye, who encouraged her in her career. *This Thing Called Love* (1929), her first talkie, was followed by a number of melodramatic soap operas. Cast as a (rather improbable, given her style and breeding) working girl, Bennett would regularly descend into the demimonde and have to climb her way out of various tan-



FRED R. DAPPRICH



FRED R. DAPPRICH

LEFT: A large mirror with etched-mirror panels anchors the living room. ABOVE: In the sitting room, Bennett's collection of jade snuff bottles is displayed within the Neoclassical fireplace surround.

gles in order to fight for her child or her man.

What Price Hollywood? (1932) is one Bennett movie that holds up remarkably well today. Directed by George Cukor (who would remake the story as *A Star Is Born* with Judy Garland in 1954), Bennett once again began as a working girl, who this time rose to become a famous actress. Four years later she did first-rate and highly popular work in *Topper*, in which she and Cary Grant play two free-spirited socialites who, after they die in a car crash, come back as madcap ghosts. Following a dip in her popularity, Bennett was bankable again, although, despite her success in *Topper Takes a Trip* (the 1939 sequel, made without Grant), the actress's work in the forties was decidedly second-tier and second-rate.

Why the decline? Bennett's son, Peter Plant, says, "My mother was a very intelligent woman, but she was not always very smart, particularly in business. She was a star from the glamour era, and she got used to insisting on

continued on page 279

It was "not standard practice" for reporters to be invited to the Bennett house, noted a visiting columnist, who went on to write that the residence was "justifiably considered in the best taste of any home in the picture colony." BELOW: Haines installed Oriental scenic panels in the dining room; deep-rose draperies frame the venetian blinds. A saber-leg breakfast table and a pair of George III–style side chairs rest on the fringed white carpet.



FRED R. DAPPRICH/COURTESY PETER BENNETT PLANT

DOUGLAS FAIRBANKS, JR.

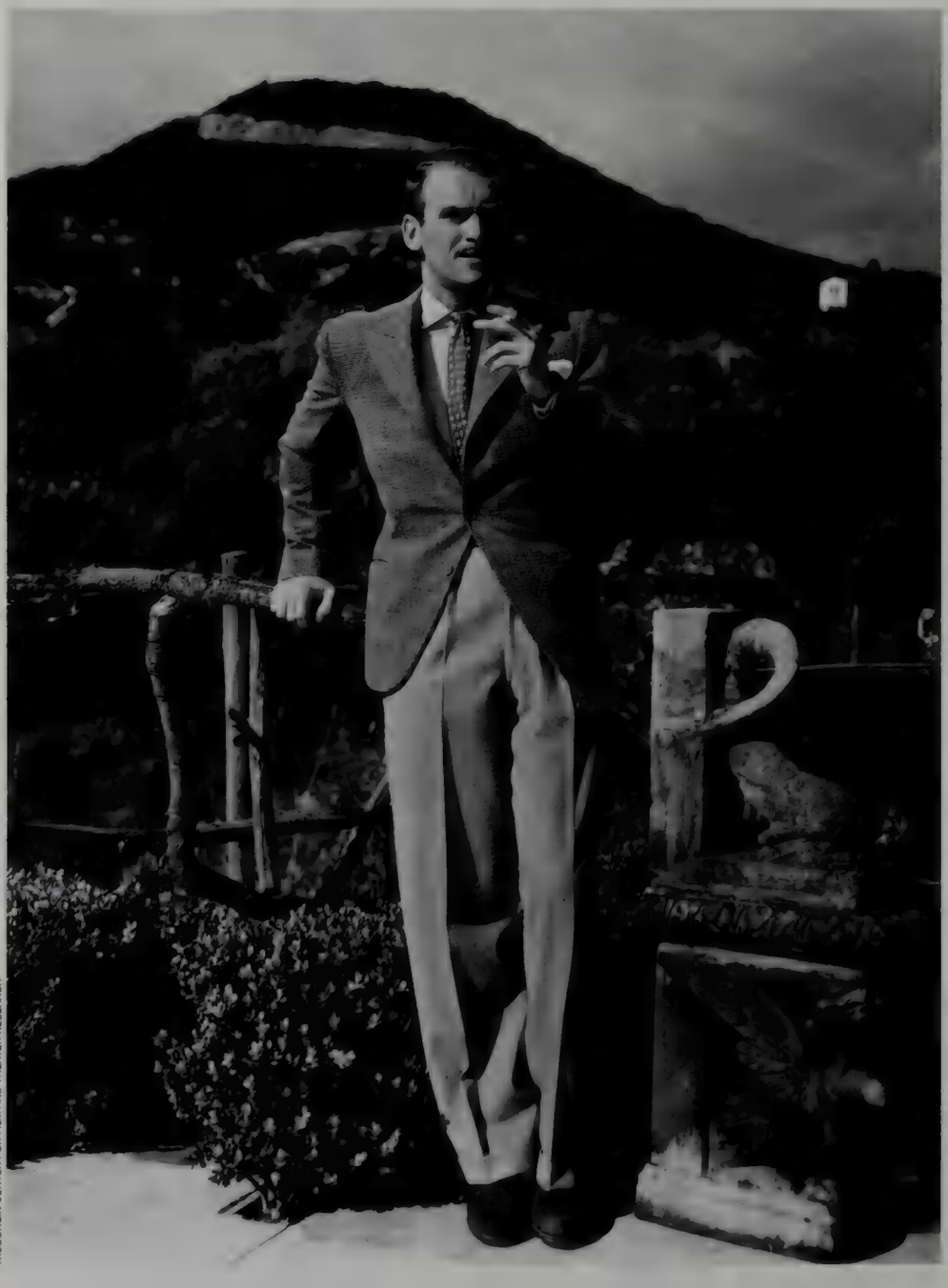
REMEMBERING HOLLYWOOD'S GOLDEN ERA IN PACIFIC PALISADES

TEXT BY BRENDAN GILL

"Since it faced west and was perched above a canyon, we named it Westridge," says Douglas Fairbanks, Jr., of the Pacific Palisades estate he and his wife, Mary Lee Hartford, bought in 1939. RIGHT: The "rambling Spanish mansion" was remodeled by Wallace Neff. BELOW: Fairbanks, in about 1945, leans on a wood railing.



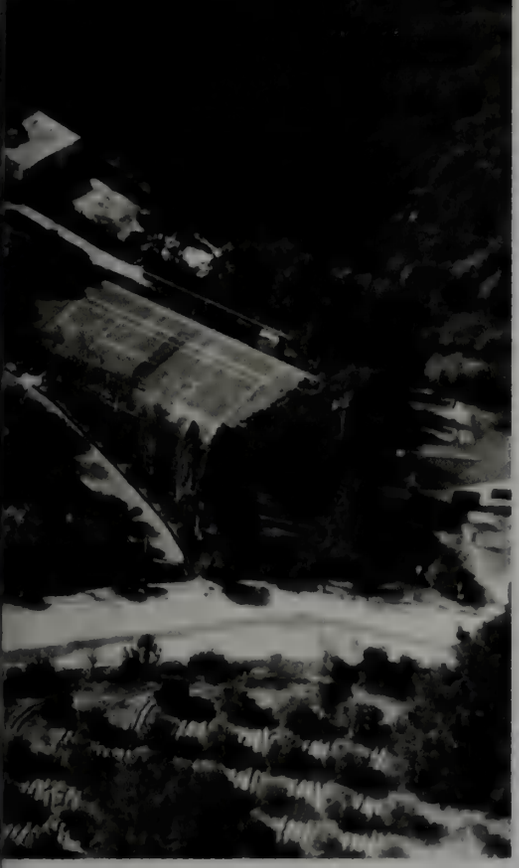
COURTESY DOUGLAS FAIRBANKS JR



WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

Douglas Fairbanks, Jr., is a connoisseur of houses, especially of big ones. During the course of a long lifetime—he is now eighty-four—Fairbanks has been accustomed to occupying an assortment of enviably grand dwellings, both in this country and abroad. Among them was a seven-acre estate in Pacific Palisades, which he and his second wife, Mary Lee Hartford, purchased in 1939. From the top of a steep hillside, one looked out over a wooded canyon to a panoramic view of the coastline and, some five miles distant, the Pacific Ocean. Calling upon the services of the celebrated architect Wallace Neff, the Fairbankses transformed what was already a big house into a still bigger one. To its humdrum interior and to the neglected landscape that surrounded it they applied their particular stamp of suavely unemphatic elegance—the same stamp they were later to apply to the Victorian mansion and half-acre of garden in the heart of London that for many years served as their principal residence.

Fairbanks was turning thirty when he and Mary Lee bought the Pacific Palisades house. (A hardworking movie actor since his school days, he had just



finished starring in *Gunga Din*, with Cary Grant and Joan Fontaine.) Mary Lee had previously been married to the A & P heir, Huntington Hartford, and Fairbanks to Joan Crawford. The importance of possessing a place of his own had preoccupied Fairbanks from birth, or even, so he might playfully argue, from before birth: After all, one of his ancestors had built the Fairbanks Homestead, in Dedham, Massachusetts, which dates back to 1636 and is said to be the oldest inhabited frame house in America.

Fairbanks cites a more immediate prenatal influence in respect to his desire to have a secure homeplace. In 1909 a successful young stage actor, Douglas Fairbanks, was living with his first wife at the Algonquin Hotel in New York as the predicted moment for the arrival of their first and (as it turned out) only child drew near. Mrs. Fairbanks's father, Daniel Sully, a socially prominent cotton broker, was upset to think that any grandchild of his would be obliged to come into the world under the roof of a humble theatrical hotel. In order to avoid this imminent social blunder, Sully rented quarters in the Apthorp, a fashionable apartment building at Broadway and Seventy-ninth Street, and it was there that Douglas, Jr., was born.

When they entertained, after dinner "everyone retired to the living room to watch prereleased movies, play parlor games or sing and play the piano," Fairbanks recalls. BELOW: Sir Henry Raeburn's *Mr. Walker of Drumsheuch* hangs above the mantel. Guanyin lamps complement the predominantly Georgian and Chippendale pieces.



EVERETT COLLECTION



MARC WANAMAKER/BISON ARCHIVES

The Pacific Palisades house had belonged to Elissa Landi, Fairbanks's leading lady in the 1936 movie *The Amateur Gentleman*. Landi having suffered financial reverses, the bank that held the mortgage on the property had been happy to sell it to the Fairbankses for a mere twenty-five thousand dollars. They called the house Westridge, partly because it faced west to the Pacific and partly because it recalled Kenneth Ridge, looking out over the "other" ocean at Watch Hill.

The exterior of the house, designed in a conventional turn-of-the-century Spanish colonial style, was left more or less intact. A swimming pool was

BELOW: Because the dressing room had an adjacent Turkish bath, it became known as the Cads Club. There, Fairbanks recalls, "you might find David Niven, Rex Harrison, Robert Coote and the earl of Warwick."

ABOVE: "I had a fine, big dressing room with large picture windows looking out over our valley below and onto the Pacific Ocean, about five miles away," Fairbanks writes in his first memoir, *The Salad Days*.

A few weeks later parents and infant were back at the cozy Algonquin, where Douglas, Jr., spent much of his early childhood. Fortunately, the reassurance of a more traditional family setting was provided by Old Dan Sully, who saw to it that his grandson passed his summers at Kenneth Ridge, a "cottage" of thirty or forty rooms that Sully had acquired in the exclusive seaside resort of Watch Hill, Rhode Island. Years later, with his parents divorced and with Douglas, Sr., by then a world-famous movie star married to Mary Pickford, young Douglas would occasionally be invited to swim at Pickfair, the sumptuous Tudor-style mansion that had assumed the status of Hollywood's unofficial White House or, more accurately, its Buckingham Palace—visiting British royals were always particularly welcome. At Pickfair Doug, Jr., was only one guest among many; to this day he speaks ruefully of never having been invited to spend the night there.



COURTESY DOUGLAS FAIRBANKS JR



WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

ABOVE: "My sanctuary was my paneled library, where I did my writing, and where one could find books on almost every subject," he says. Among his collection were signed copies of the complete works of Churchill and J. M. Barrie's *Peter Pan*.

built near the tennis court, a caretaker's cottage was turned into a guest cottage, and by a little stream that ran through the canyon below the house, the Fairbankses erected a pillared wooden folly of the sort that completes the vista in so many British gardens. The interior of the house was also determinedly British in aspect. A gracefully winding staircase became the main feature of the entrance hall, and on the walls hung pen-and-ink drawings by Augustus John.

The living room was Georgian, with a handsome eighteenth-century oil portrait of a certain well-fed Mr. Walker of Drumsheuch hanging above the pilastered fireplace mantel. A pair of full-size movie projectors were hidden behind hinged tapestry panels in one wall. The dining room was furnished with a long oval-shaped Chippendale table and matching chairs, an ample mahogany wine cooler with brass lion's-head handles, and a debonair portrait of Fairbanks.

A paneled library held the hundreds of books that Mary Lee and Fairbanks had collected, along with sets of leather-bound volumes handed down from Fairbanks's grandfather. One of the bookcases swung out to reveal a secret spiral staircase leading up to the Fairbankses' bedroom suite, which included two baths, two dressing rooms and a Turkish bath. An elaborate nursery was prepared for the baby that Mary Lee was then expecting—eventually there were to be three Fairbanks daughters. A bar and playroom in the basement of the

continued on page 280

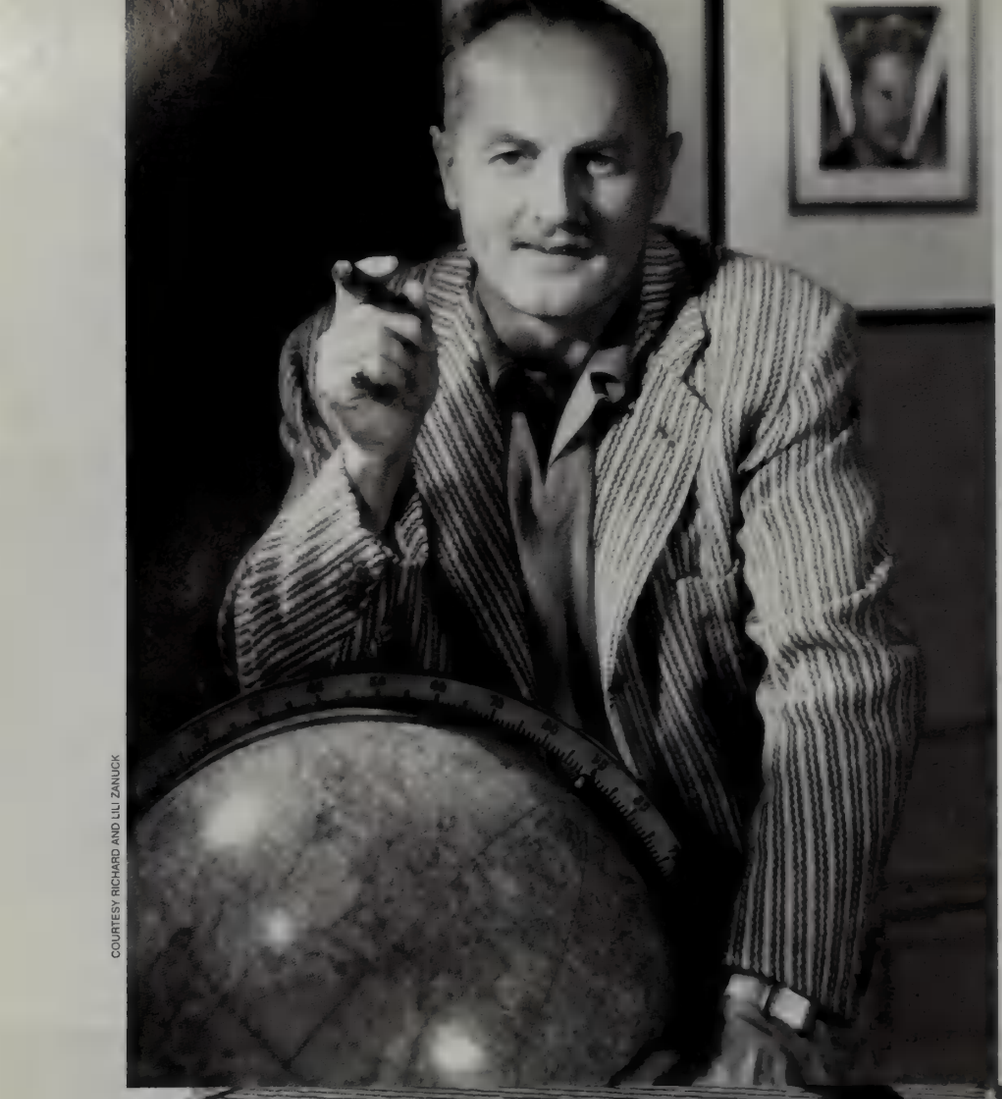


COURTESY DOUGLAS FAIRBANKS JR



THE KOBAL COLLECTION

ABOVE: "Most informal entertaining was done in the playroom/bar, named the Rose and Crown after an English pub," Fairbanks says. RIGHT: "The trees, lawns and gardens were partially manicured, partially scrub," the actor remembers.



COURTESY RICHARD AND LILI ZANUCK

In 1933, when Darryl Zanuck began his twenty-three-year reign as head of production at Twentieth Century (it was not to merge with Fox for a year), Shirley Temple was his prized "kidlet" star. One day her father, George Temple, came to see him at the studio. "He hemmed and hawed," Zanuck recalled, and then Temple confessed, "I've had some letters . . . from women." There was a long pause before he continued: "They make propositions. They want me to father a child for them."

"Can you guarantee you'll give them a girl?" Zanuck asked. "Or even another Shirley?"

Although film tycoon Darryl Zanuck (left, near his framed 1950 *Time* cover in his office at 20th Century-Fox) once said he "practically lived in the cutting room," home was a three-story white clapboard beachfront house he built for his family in 1937. The house—notable for its understatement—was located along Santa Monica's "Gold Coast."

DARRYL ZANUCK

THE PRODUCER-DIRECTOR'S BEACH HOUSE BY WALLACE NEFF

ARCHITECTURE BY WALLACE NEFF INTERIOR DESIGN BY CORNELIA CONGER TEXT BY ANNE EDWARDS

COURTESY RICHARD AND LILI ZANUCK



COURTESY RICHARD AND LILI ZANUCK

OPPOSITE AND ABOVE: Zanuck reads at a table on the brick walkway of his entrance courtyard, which was filled in with sand for badminton playing. Architect Wallace Neff typically combined forms that "delicately suggested the past," noted an architectural historian: The second-level open gallery shows a Spanish colonial influence; the fanlighted front door and the wood shutters share Federal-style roots.

"Nope," said Mr. Temple.

"Then don't be unfaithful to your wife," Zanuck advised.

This was not an unlikely scene to take place in the studio head's office. Zanuck was omnipotent in the lives of many of his staff and players. To some he played a paternal role; to others he was the boss and not to be crossed for fear of abrupt joblessness or a prize property moving to someone more in his good favor. He was surprisingly young to possess such power, still in his early thirties. He had made it the hard-knocks way, and he was no less tough on himself than on the people under his command.

Zanuck had left his birthplace, Wahoo, Nebraska, just before his fifteenth birthday to enlist in the army and had never returned, but he still spoke with a broad Nebraska twang, and on occasion a small stutter. Sitting down, he looked to be an extremely fit man, taller than his medium height, wiry, athletic and bronzed from the sun. When he bounced to his feet or strode at a fast clip down the corridors of the studio (with a convoy of assistants usually rushing to keep step with him), he shrunk in size. This loss in stature, however, was made up by the sheer energy the man radiated.

He was self-made. During the First World War, while serving in France, he had written for *Stars and Stripes*. After that he sold shirts, newspaper subscriptions and billboard advertisements. In 1923, at the age of twenty-one, he was hired by Warner Bros. as a staff writer and was later assigned to the Rin Tin Tin films. Two years later he became the studio's head of production and his salary jumped from $250 to $5,000 a week when he made the watershed movie with sound, *The Jazz Singer*. He left Warner Bros. in 1933 to form Twentieth Century Films with Joseph M. Schenck, then head of United Artists. Not many men besides Zanuck would have been able to found a new company in such a bad year. However, with Wallace Beery borrowed from MGM for the first major film, he was off to a good start. Autocratic and a powerhouse, he worked eighteen hours a day. Few decisions were made without his approval, and it is said that he saw every foot of film that was shot.

To look at him in his enormous green-walled office with telephones to match, on his desk (a duplicate of George Washington's presidential



COURTESY WALLY NEFF

Working with interior decorator Cornelia Conger, Virginia Zanuck "chose from a virtual storehouse" of 18th-century antiques that she and Darryl had acquired on a trip to England, wrote scenic designer Walter Scott. ABOVE: Part of Virginia's collection of Staffordshire dogs and old English china is displayed above the living room hearth.

BELOW: On Sunday evenings, when the couple had returned from their house in Palm Springs, Darryl Zanuck would screen a film for the family in the living room. Chintz draperies frame the alcove where a projection booth is concealed.

desk) silver-framed photographs of his beautiful wife, the former silent-screen star Virginia Fox, and their daughters, Darrylin and Susan, one would have thought the man had everything. It wasn't until his son, Richard Darryl Zanuck, was born in 1934, however, that he would have agreed.

At that time the Zanucks were renting a beachfront house in Santa Monica, the fashionable seaside town where Hollywood movie moguls and celebrities like Jack Warner, Samuel Goldwyn, Marion Davies, Louis B. Mayer, Mae West, and Irving Thalberg and Norma Shearer built elaborate homes. Now that Zanuck had a son, he felt his family was complete and that he should put down roots. He bought a parcel of land next to the house he was renting in Santa Monica: It faced the sea, the address was smart, and it was an easy drive to his Westwood studio.

The three-story white clapboard house with blue shutters that the Zanucks commissioned architect Wallace Neff to design was completed in 1937. What made the house unique was its total lack of theatricality or overkill, qualities that marked other celebrity villas on the "Gold Coast." In the living room, there was the de ri-



COURTESY WALLY NEFF



COURTESY RICHARD AND LILI ZANUCK

"It has the feeling of a magnificent town residence, while offering all of the . . . advantages of a beach house," film producer Richard Zanuck has said of his childhood home. ABOVE: Pine paneling and a pale blue ceiling provide a muted backdrop for paintings and a Provençal table and Windsor armchairs in the dining room.

gueur concealed projection booth and hidden screen. Otherwise, the house was built for the comfort of the Zanuck family and not for comparison with their neighbors' leviathan mansions, although, like these houses, the thirty-room residence was sited so that it abutted the highway at the rear, with its front façade looking out to the sea.

Virginia Zanuck, a stylish, self-disciplined woman, supervised the interior decoration with the nimble and creative assistance of Cornelia Conger, a well-known designer who had decorated the homes of numerous stars. The pine walls in the downstairs reception rooms were finished satin smooth in pale beige shading to white. There were deep, comfortable sofas, Chinese Chippendale and old English furniture, and in front of the raised fireplace, an antique Russian needlepoint rug in vivid blues and red against a black background.

The children occupied a second-story wing of the house, with their three bedrooms opening onto a large playroom; their parents' suite of rooms faced the ocean on the same floor.

continued on page 280

Zanuck's career obsession—a producer called him a "single purpose machine"—exacted a toll on his personal life: "Weeks would go by where I would never see him, even though we lived in the same house," Richard Zanuck said. BELOW: In one of the bedrooms, a Regency-style chair is near a window that opens to the Pacific.



COURTESY RICHARD AND LILI ZANUCK



MARC WANAMAKER/BISON ARCHIVES

LEFT: "The whole house was mine to do as I pleased," says Ginger Rogers of the 1937 Beverly Hills residence she built with her mother after her separation from Lew Ayres.

"The view encompassed all of Beverly Hills and the entire coast down to Long Beach," she says. "On a clear day you could see Catalina." BELOW: Rogers takes in the scenery beyond the pool area in the mid-1940s.

In 1932 a potential suitor asked Ginger Rogers, "Incidentally, where do you live—Beverly Hills?"

"No, not as yet," the fledgling actress replied. "I'm at the Garden of Allah."

Implicit in this exchange are a handful of customs of, and assumptions about, many a young talent in old Hollywood. The Garden of Allah, of course, was the Spanish-style bungalow court on Sunset Boulevard that had opened in 1927 and served as apartment for some and hotel for others among a group of famous (and, given their behavior, at times notorious) actors, directors and writers, including Clark Gable, Carole Lombard, Dashiell Hammett, Dorothy Parker and F. Scott Fitzgerald (though not William Faulkner—he could never afford the rent). For Rogers, who was new to Hollywood in 1932, the Garden of Allah was "a lovely and tranquil place" where she and her mother, Lela Rogers, set up housekeeping in a two-bedroom bungalow. "A bit cramped, our quarters gave us the needed feeling of home," Rogers recalls in her 1991 autobiography, *Ginger: My Story*. "The Garden . . . provided a happy ambience. I swam every day and met quite a few of our neighbors at poolside."

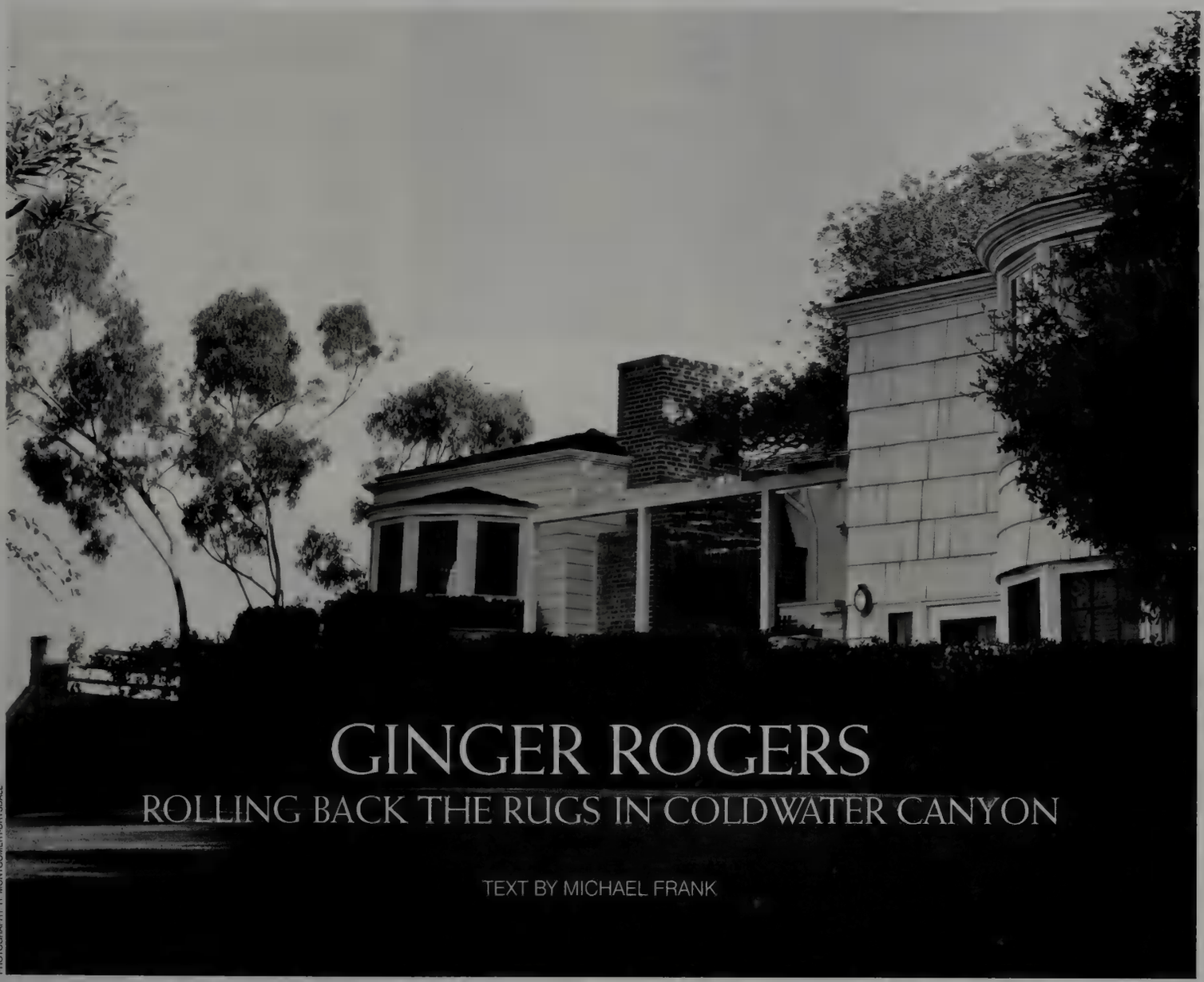
While a writer might work (or drink) his way through several screenplays



MARC WANAMAKER/BISON ARCHIVES

at the Garden of Allah, no young actor or actress on the rise would remain in such modest quarters for long, as Rogers's gentleman friend understood. A substantial house in Beverly Hills—or as close to it as one could get—stood at the apex of the trajectory as inevitably as a name emblazoned on a marquee. After she made *Gold Diggers of 1933*, which was the actress's tenth movie in Hollywood and her fifteenth altogether, she and her mother and a young cousin moved on to a three-bedroom house on Dundee Drive. The following year, after her marriage to actor Lew Ayres, Rogers moved into "a lovely gray stone building with a garden and pool in back" on Roxbury Drive, but the house, like the marriage, was to last for only a brief period. In 1937, separated and without a permanent residence, Rogers decided to build her own house in Coldwater Canyon, on a high lot in Beverly Hills.

Ginger Rogers had arrived both domestically and professionally; logically enough, the two often went hand in hand. In 1937 she starred in *Shall We Dance* with Fred Astaire, the seventh and arguably the finest of the ten musicals they made together. The story of their partnership is legendary: A passing acquaintance in New York, where Astaire helped polish some of the dances in the stage production of *Girl Crazy* in 1930, was followed by their first featured appearance together, in *Flying Down to Rio* (1933). With *The Gay Divorcee* (1934), Astaire and Rogers began to light up the whole of the Depression-shadowed thirties



GINGER ROGERS

ROLLING BACK THE RUGS IN COLDWATER CANYON

TEXT BY MICHAEL FRANK

PHOTOGRAPHY H. MONTGOMERY-DRYSDALE

"The barbecue area was off the living room in the space beyond the two columns, and it was a wonderful place for outdoor parties," Rogers recalls. "I could seat about twenty people there, overlooking the rolling lawn. Once Richard Burton and his wife at the time, Sybil, came up for dinner, and afterward they entertained us with Welsh folk songs."



with their glowing, buoyant musicals. Supplied with music and lyrics by Irving Berlin, George and Ira Gershwin, Jerome Kern and Dorothy Fields, the pair played out different variations on the same simple theme: Elegant, slightly ethereal, slightly goofy Astaire wooed wry, solid, sensible Rogers. The stories, with all their mix-ups and misunderstandings, are usually flimsy excuses for displaying what is truly original about the movies: the wit and feeling of the song; the inventiveness of the dance, through which Astaire and Rogers express and consummate their love; and the pair's often unbridled joy. "It's really about how much you give the numbers," Ginger Rogers says today. To viewers now as much as then, Astaire and Rogers seem to be giving their all.

Although they may be the high-

"My fondest memory of the house is that I had a part in putting it together," says Rogers. LEFT: A card table and Windsor captain's chairs were nestled before the shuttered bay window in the living room.

BELOW: For the playroom, she commissioned a fanciful mural of Los Angeles, *Painting the Town Red* by Maurice Zuberano, an assistant set decorator at RKO. The wall at right concealed a projection booth.



BELOW: "After tennis parties everyone would mix their own chocolate sodas at the fountain in the playroom," says Rogers. "Sometimes we'd roll back the rugs and dance on the polished flagstone floors."



light, the musicals were far from the whole of Ginger Rogers's career. By the time she teamed up with Astaire, Rogers had pivoted into show business by winning a Charleston dance contest as a young girl in Texas, developed and toured with her own teenage vaudeville act, made movie shorts and stage appearances in New York and appeared in more than a dozen (mostly B) pictures in Hollywood. "My grown-upness, professionally speaking, started long before Astaire came into my life," Rogers says of her apprenticeship. "I held his hand while he learned the movie business."

It was her work with Astaire, however, that finally made Rogers a star, and it is axiomatic in old Hollywood that once a star has shone in one genre she wants to cast her light in all the others. "I just couldn't stand being typed or pigeonholed as only a singing and dancing girl. I wanted to extend my range": The lament runs through Rogers's memoir as it did through her career. Since Rogers was consistently autonomous on-screen and off (she moved frequently from studio to studio and went freelance before it was fashionable), the lament turned into angling and the angling into seventy-three roles in all.

Rogers landed one of the best of her nonmusical roles in 1937, when she played an acute, wisecracking actress opposite Katharine Hepburn's icily sincere one in the adaptation of George S. Kaufman and Edna Ferber's *Stage Door*. Later on, in *Bachelor Mother* (1939), she would be the working-girl heroine par excellence, selling toy ducks in a department store, tending to a foundling child and charming her boss's son, David Niven, without ever losing her cool or her way. She juggled three suitors in *Tom, Dick, and Harry* (1941) and was torn between two, more melodramatically, in *Kitty Foyle* (1940), the movie for which she won her Academy Award. It is a measure of Rogers's skill that she can give a convincing reading to a line like "Nobody owes a thing to Kitty Foyle—except Kitty Foyle." Independence,

continued on page 283



ABOVE: "Among the few things I still have from the house are the Czechoslovakian chandelier that hung in the dining room and the artwork, which was given to me by various and sundry folk who knew I loved French painting," she says.





ABOVE: One bedroom, with a tassled canopy, was designed for Rogers's mother. RIGHT: Rogers's bedroom featured a curved canopy and a quilted coverlet. "I wanted something pretty but not too fancy," she recalls.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

AT HOME WITH ALAN LADD

A HOLMBY HILLS HOUSE BUILT BY THE STAR OF SHANE

TEXT BY A. SCOTT BERG

Alan Ladd, known for his roles as a paid killer in *This Gun for Hire* (1942), Jay Gatsby in *The Great Gatsby* (1949) and the gunfighter in *Shane* (1953), lived in a Holmby Hills house that was mainly of his own design. ABOVE: Ladd stands in the living room in about 1949 before portraits of his children.

"It seems to me that as long as my pictures go into theaters and we ask people to pay to see what I do on the screen, I should not object if customers want to know what kind of man I am, how I live," said Ladd. OPPOSITE: The actor relaxes in the playroom.

In late 1941 an actor who had been kicking around Hollywood for ten years showed up on the Paramount lot to play an unsympathetic part for which he would receive fourth billing. It seemed an inauspicious opportunity for career advancement: The role was that of a coldhearted hit man in *This Gun for Hire*; and in a medium that favored men who were tall, dark and handsome, this twenty-eight-year-old was short, fair and downright pretty. But even before the film was released, there was a buzz around town about the performer, Alan Ladd. Within the year he had four pictures in release and was being billed above the title; within a decade he had become the most popular movie star in the world.

Alan Ladd introduced more than a new look to the screen; it was a new mystique, a different standard by which the public measured sex appeal. Despite his diminutive stature, he had a strong athletic build. His voice was deep and resonant, cured by too many cigarettes and too much whiskey. Overtly tough but covertly sensitive, he exuded mystery—someone with an unknown past.

In fact, Ladd's own childhood was as shadowy as any of the roles he played, full of skeletons: poverty, alcoholism, suicide. Because of his height, he felt like a misfit at North

Hollywood High School—until he proved to be an outstanding swimmer and diver. His self-esteem grew when he also made a name for himself in drama class.

After high school Ladd drifted onto studio lots, where he picked up odd jobs; occasionally he found work acting on radio. Good fortune came his way in 1939, when he signed with an agent named Sue Carol. A former starlet and singer, she was one of the few businesswomen in the predominantly male domain. She had been interested in Ladd before she had ever seen him, having heard him play two roles on a radio program, and expected a middle-aged man to walk in for his appointment. When she got one look at the handsome youth, she decided, "He was for me."

She became Alan Ladd's greatest champion: an aggressive agent, his business partner . . . and his wife, thus forming one of the strongest and most unusual alliances in Hollywood.

Paramount signed Ladd to a long-term contract, and within the next



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

ABOVE: Ladd sits at his desk in the playroom, which was his office as well as a projection room. A large screen concealed in a ceiling recess came down whenever Ladd and his wife, Sue Carol, showed movies for family and guests.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES



MAYNARD PARKER/COURTESY DAVID LADD

ABOVE: Ladd configured the house in the shape of an H, and the dining room was set in the horizontal wing. Carol decorated the house and brought country French–style pieces from their former residence to furnish the room. "Alan was so excited about the house," said Virginia Mayo, his costar in *The Iron Mistress* (1952). "He couldn't stop talking about it." BELOW: Shelves in the master bedroom hold Dresden figures Ladd bought on a publicity tour in Chicago.

MAYNARD PARKER/COURTESY DAVID LADD



decade he became the biggest star on its lot. Most of his twenty-six movies over the next ten years were routine products; good picture or bad, his name practically guaranteed success. To fight the dangers of overexposure, Paramount varied the types of films in which he appeared—rotating adventure stories with westerns, love stories, mysteries and his patented gangster roles. But few of the pictures had distinguished scripts or directors.

Ladd was at his best when he portrayed loners—opposite Veronica Lake in *The Blue Dahlia* (1946), in an often overlooked version of *The Great Gatsby* (1949) and as the mysterious gunslinger in *Shane*. When he rides off at the end of this 1953 western, the young boy who has come to idolize him cries, "Shane—come back, Shane!" as tears stream down his face. It was Ladd's most successful film.

In late 1949, just as *The Great Gatsby* was being released, Alan Ladd moved into his own dream house, which sat on several acres in Holmby Hills. The one-story house was largely of his own design; Sue Carol was responsible for every detail of its décor. Created as a family home, it appeared in hundreds of fan-magazine layouts.

At the center of the horizontal rung of the H-shaped house was an entrance hall that opened onto a garden room; it overlooked the backyard, beyond which lay a pool long enough for laps and deep enough for diving. To one side was a simple dining room; to the other was the more formal living room, which was photographed more than used. Above the fireplace were portraits of Ladd's four children.

The right-hand wing of the house contained four large bedrooms, with the master bedroom in the back, closest to the pool. Ladd delighted in taking visitors to his closets, showing off all his suits and silk shirts—not to impress his guests so much as himself.

The left wing was made up of the garage, the kitchen and the corner of the house that meant the most to Ladd—a playroom, which also served as his office and projection room. This slightly countrified den had wood floors, dark brown sofas around a fireplace, an L-shaped desk at which the star assiduously answered his fan mail, and a recessed screen that descended from the ceiling. Scattered throughout the house were pictures by Utrillo, Chagall and Matisse—paintings the Ladds began buying for their children for seldom more than a few thousand dollars each.

After *Shane*, Ladd's career declined. There were some memorable performances—opposite Sophia Loren in *Boy on a Dolphin* (1957), alongside his son David in *The Proud Rebel* (1958) and in his first supporting role in *The Carpetbaggers* (1964). But middle age and alcohol got the best of him; and with his looks went his confidence and ultimately any passion for living. On January 29, 1964—before *The Carpetbaggers* had been released—Alan Ladd was found dead, at the age of fifty, from an overdose of sedatives and alcohol.

Years later, while going through the L-shaped desk, David Ladd came across a scrapbook his father had kept in his youth, filled with newspaper accounts of his swimming and diving successes, ribbons from meets and, perhaps most touching of all, a photograph of one of his childhood idols, Buster Crabbe, another swimmer who would later make a bigger name for himself in the movies. □

Ladd was one of Hollywood's biggest stars when the house was completed in the late 1940s, and movie magazines flocked to photograph it. BELOW: A champion swimmer at North Hollywood High, he made sure the pool was designed to be used.



MAYNARD PARKER/COURTESY DAVID LADD

IDA LUPINO IN BRENTWOOD

THE FIERY ACTRESS' TASTE FOR THE ENGLISH STYLE



TEXT BY GAVIN LAMBERT





English-born Ida Lupino began her career acting in 1933's *Her First Affaire* and later went on to direct and produce. LEFT: She and her first husband, Louis Hayward, stand before their Brentwood house in 1940. ABOVE: They relax in the living room.

PHOTOGRAPHY COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

Three hundred years ago a Neapolitan family of acrobats, singers and dancers immigrated to England and settled in the East End of London. Their name was Lupino, and they founded a theatrical line that continued into the twentieth century, during which ten members of the family have been active on the London stage. Stanley Lupino and his wife, Connie Emerald, became musical comedy stars in the twenties, and Stanley's cousin was a popular cockney comedian who took the name of Lupino Lane. He worked in Hollywood for several years, making two-reel silent comedies and appearing in Ernst Lubitsch's first musical, *The Love Parade* (1929).

Ida Lupino, the daughter of Stanley and Connie, was born in 1918. After writing and staging a play at her first boarding school, she managed to enroll at the Royal Academy of Dramatic Art, London's most important drama school, by passing for fifteen (the minimum age for students) when she was only thirteen. A year later Connie Emerald auditioned for a British movie to be directed by Hollywood veteran

WARNER BROS

Allan Dwan, and as her daughter was eager to visit a studio, she brought Ida along. Connie looked young for her age, but not young enough for the part—unlike Ida, who was evidently growing up fast, for Dwan saw in her exactly what he wanted, a "provocative" eighteen-year-old girl.

In *Her First Affaire* (1933), as Ida remembered with relish later, she played "a real little slut." With her brown hair bleached blond, she was publicized as "the English Jean Harlow" and appeared in five more movies that same year. In the last of them, *I Lived With You*, she played the mistress of a Russian prince, and landed a contract with Paramount. Accompanied by her mother, Ida arrived in Holly-

ABOVE: Ida Lupino sits in her den, which she decorated like an English tavern, with a brick fireplace and knotty-pine-paneled walls. On the mantel is a collection of tankards. BELOW: Lupino and Hayward play cards in the game room.





WARNER BROS

ABOVE: Lupino also designed her dining room to resemble an English tavern. The oak table was joined by long cushioned benches, which she used instead of chairs.



WARNER BROS

Lupino's first critically acclaimed role in a Hollywood film was in *The Light That Failed* (1940). BELOW: The master bedroom had a bay window that looked out to the canyon.

wood shortly before her sixteenth birthday and made an unsuccessful test for *Alice in Wonderland* (1934). She knew she was wrong for the part and felt that she gave "a very poor imitation of Mae West . . . I couldn't *feel* Alice, because I had never really been Alice's age."

Although too old and too knowing for Alice, Ida looked beguiling in a swimsuit, and Paramount cast her instead as a beauty contest winner in *Search for Beauty* (1934). Then she was trapped for several years as "the little round-faced blonde" in a series of musicals, dancing on top of tables and being serenaded by Bing Crosby. The turning point came with *The Light That Failed* (1940). Wearing a dark wig and a tawdry Edwardian costume, Ida played another cockney slut, and inspired a producer at Warner Bros. to cast her in *They Drive by Night* (1940). With her hair restored to its natural color, she was finally rewarded with "the grand dramatic stuff," the role of a trucking magnate's wife who murders her husband and goes spectacularly insane in court.

To this remake of a 1935 Bette Davis movie Ida brought her own kind of nervous intensity. Less nakedly aggressive than Davis, she had a hint of melancholy in her eyes. During the forties she often portrayed hard characters—a gangster's moll in *High Sierra* (1941) and a drivingly ambitious "stage sister" in *The Hard Way* (1943)—but managed to imply that life had hardened them. Layers of bitterness and defiance never completely disguised their vulnerability.

Perhaps not coincidentally, Ida combined a powerful talent with a curious lack of self-esteem. At the age of twenty-three she transformed herself into a lonely, spinsterish housekeeper in her late forties for *Ladies in Retirement* (1941), but not even this extraordinary performance convinced Ida that she was anything more than "a poor man's Bette Davis." Always insisting that she hated to watch herself on the screen, she even walked out of the preview of *The Hard Way*, which won her the New York Film

continued on page 282



MARC WANAMAKER/BISON ARCHIVES

In 1939 leading man Tyrone Power, star of *Lloyds of London* (1937) and *Alexander's Ragtime Band* (1938), married Annabella, France's most celebrated young actress of the 1930s. The couple then moved into a Brentwood mansion. LEFT: A postcard shows the Georgian-style house originally built for diva Grace Moore and designed by noted architect Paul Williams.

When the Powers saw the residence, it was love at first sight. "Every window was a French window. We were in and out . . . on the balcony, on the terrace," recalled Annabella. BELOW: The couple unwind in the living room.

TYRONE POWER

THE RAZOR'S EDGE STAR AT HIS BRENTWOOD MANSION

ARCHITECTURE BY PAUL WILLIAMS TEXT BY STEVEN M. L. ARONSON



CULVER PICTURES, INC.



EVERETT COLLECTION

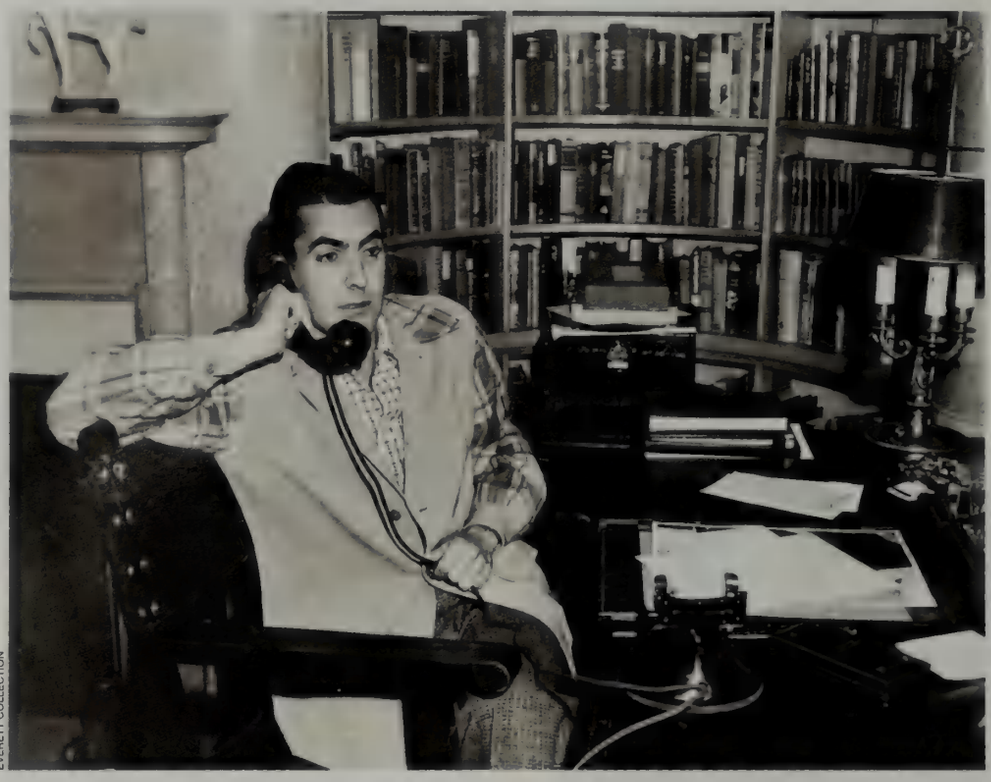
One of the last rooms to be furnished was the living room. Power surprised Annabella by having interior designer John F. Luccareni completely transform the space one night as the couple were sleeping. ABOVE: Tyrone Power at the piano.

He was the third in the line of Power to bear the name Tyrone. His great-grandfather, the leading Irish comedian of the early nineteenth century, had been christened Tyrone for the county of his birth; his father, a turn-of-the-century Broadway matinee idol who acted alongside the likes of Beerbohm Tree, Sir Henry Irving and Mrs. Fiske, was the second Power to be called Tyrone. This third Tyrone, for a wonder, was able to wrest his fettered individuality from the agonizingly firm grip of these ancestors. Empowered by his illustrious histrionic heritage, he went on to hold the name high in the world as he throbbed and thudded and swashed and buckled across the screen from the late thirties to the late fifties in vehicle after robust historical vehicle.

A gallant and even chivalric figure in cinema, Tyrone Power is today remembered mostly for his marvelous looks. The family lineaments reached romantic perfection in that youthful face of his. The hair was black, waved back; the eyes deep, dark and serious, framed by lashes so long they were said to cast shadows on his cheeks; the jawline clean, teeth flashing—the whole fired by a blithe and impetuous personality. Not for nothing did the fan magazines pronounce him "scrumptious."

Tyrone Power made his presence felt on a stage before he was even born—his mother had been playing Shakespeare until within two months of his birth in 1914. He made a full-bodied debut at the age of seven in a California mission play staged by his parents and was lauded in the *Los Angeles Times* as "the miniature hit." He spent the next several years in school, naturally taking an active part in dramatics. In 1931 he graduated and, in filial allegiance, joined his father in a Shakespearean repertory company in Chicago. His first role was that of an elderly friend of the doge, played by his father, in *The Merchant of Venice*; at one performance he was nearly killed when a dagger slipped from the grasp of the actor playing Shylock during some heavy gesticulating and went whizzing by his head, grazing his cheek, before burying itself to the hilt in the scenery. At the end of the year he accompanied his father to Hollywood, where the latter collapsed after a day's shooting of *The Miracle Man* and died in his son's arms, his famous booming voice having been heard only once in talkies, in *The Big Trail* of the year before. Reeling from the unbalancing suddenness of this loss, young Tyrone doubled his resolve to be not only an actor but a good actor—his father and great-grandfather's rightful heir (years later, rendering, as it were, a final service, he would cause his cement slab at Grauman's Chinese Theatre to read: "Following My Father's Footsteps").

He decided to stay on in Hollywood, but he just didn't click—he was turned down by agents and casting directors with bleak regularity. In frustration he headed to Chicago, where he found only small stage jobs, radio work that ranged from reading the Sunday funnies on the air to appearing on the Sears-Roebuck religious hour, and a gig as a low and sorry barker at the Chicago Exposition in 1933, shilling for its skimpy



EVERETT COLLECTION

ABOVE: Tyrone Power, seated in the library, came from a theatrical family and made his Broadway debut in 1935's *Romeo and Juliet*. He often returned to the stage between films.

The Powers lived across the street from Gary Cooper and enjoyed inviting their many actor friends over for their Sunday "salon." BELOW: They arrange flowers in the dining room.



MARC WANAMAKER/BISON ARCHIVES

"Glimpse of Hollywood" exhibit. He finally summoned the courage to storm New York and eventually captured the part of Benvolio in Katharine Cornell's 1935 Broadway revival of *Romeo and Juliet* (Maurice Evans was Romeo and Ralph Richardson, Mercutio). The following year he won a role in Cornell's production of *St. Joan* (twenty years later, he would have the satisfaction of starring with her in Christopher Fry's *The Dark Is Light Enough*). His dashing presence in *St. Joan* trapped the brief attention of a 20th Century-Fox scout, who had him screen-tested. In no time Tyrone Power was jubi-



lantly signing a seven-year contract.

He made so much of his microscopic spot in *Girls' Dormitory* (1936) that letters poured into the studio demanding to know who he was (his name barely appeared in the credits) and to see more of his comely face. After the same year's *Ladies in Love*, where he had a featured role as Loretta Young's romantic interest, the fan mail had to be carted in on trucks. Fox, banking on his beauty, hustled him into four films in 1937—there wasn't even time for the studio press agents to fake a romance for him. In *Café Metropole*, opposite Loretta Young



WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

ABOVE: The couple's three-acre estate and pool became a gathering spot for film stars. Visitors included Gene Tierney, Cesar Romero and Don Ameche, best man at their wedding.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

LEFT: Annabella's bedroom was appropriately done in a French provincial style with floral fabrics. Many of the antiques in the house were gifts sent by her parents in France.

again, he played a playboy posing as a prince; in *Thin Ice*, opposite the skating star Sonja Henie, he played a prince posing as a playboy. (Power became Henie's lover in real life—the fan magazines had him doing intemperate things like driving her home and standing longingly under her window tossing gravel on the pane.)

It was the 1937 period piece *Lloyds of London* that assured Tyrone Power's magnetizing stardom. The evening of the Hollywood premiere, as he strode up the spotlit lane into the theater, his anxious mother on his arm, photographers had let their cameras dangle listlessly; two hours later, the audience having risen in its seats to cheer the birth of a new star, he had to fight his way to his car through a bonfire of blazing flashbulbs. In 1938 alone, he would play a hero of the Chicago fire (*In Old Chicago*), a champion of a queen of France (*Marie Antoinette*), a jazz-band leader (*Alexander's Ragtime Band*) and Ferdinand de Lesseps, who built the grandest of grand canals (*Suez*). In 1939 he was an Indian prince

continued on page 284

ERROL FLYNN

A SWASHBUCKLING LIFE AT MULHOLLAND HOUSE

TEXT BY GAVIN LAMBERT

I was a pirate in another life," Errol Flynn told his friend Ida Lupino. Dying, he believed, was "only dying on this earth," but on this earth he lived like a pirate, and the booty he pursued was high and hard living. The son of an Australian marine biologist, he gave up his first job, with a shipping company, to join an expedition searching for gold in New Guinea. When he didn't find any, Flynn improvised an exotic life over the next few years, hunting rare tropical birds for collectors, joining a ring of jewel smugglers and being taken to Tahiti by a producer who engaged him to play Fletcher Christian in a low-budget Australian movie, *In the Wake of the Bounty*.

One of the few people who saw the movie was a talent scout for Warner Bros. in England. Flynn's startlingly good looks and physical grace earned him a contract there, and at the end of 1934, after he'd played a small role in *Murder at Monte Carlo*, the studio brought him to Hollywood. Two more small parts in second features followed, while Jack Warner was unsuccessfully trying to interest Leslie Howard, Ronald Colman, Fredric March and Clark Gable in playing Captain Blood, after his first choice, Robert Donat, fell ill. Several able-bodied actors under contract to the studio made tests before Flynn was finally cast. Equally wide of the mark in his first choice of an actress to play the heroine, Warner offered Marion Davies the part, which William Randolph Hearst considered not good enough for her. But if the screen partnership of Errol Flynn and Olivia de Havilland was established by coincidence, it seems more than coincidence that Flynn became one of the most popular stars in the world by playing a pirate.

In the best of his films over the next few years, *The Adventures of Robin Hood* (1938) and *The Sea Hawk* (1940), Flynn perfected his image of the beguilingly casual swashbuckler, a touch of self-mockery behind the romantic façade—and seemed even more surprised than the studio by his success. "How is all this?" he was wondering by the end of 1941. "I am still in my early thirties and I am sitting on top of the world." By then he was in fact sitting in his den at the top of the Hollywood Hills, where he'd bought eleven and a half acres of land and built a house of his own design, with a panoramic view of the ranchlands of the San Fernando Valley before it became suburbanized. "She went up fast, like the sails of a boat," Flynn remembered, but the cost escalated from $35,000 to $125,000 after he made various additions and improvements, a wing for the dining room, another for a den, an elaborate private bar, mirrored walls in some of the rooms, a black-bottomed pool, circular stables copied from the Lippizaner stables in Vienna.

The basic style was "Connecticut

"How is all this?" he was wondering in 1941. "I am still in my early thirties and I am sitting on top of the world."

"I designed the house myself," wrote Errol Flynn of his Hollywood Hills residence, Mulholland House, in his autobiography, *My Wicked, Wicked Ways*. "I would make of it a playhouse." BELOW: The living room featured knotty-pine paneling and beams, and windows that overlooked the pool area.



COURTESY RORY FLYNN

farmhouse," with a pitched roof and second-story dormer windows, but at ground level there was an almost unbroken line of windows opening to the pool. The dining room, furnished in English-style mahogany, its sideboard laden with crystal decanters, was the most formal area, and the den the most personal, a pirate's lair with a zebra-skin rug, a model galleon framed over the fireplace, a ship's clock, a barometer and a leather-topped desk at which Flynn wrote a novel, *Showdown*, and later his autobiography, *My Wicked, Wicked Ways*.

At the top of the stairs stood another ship model, a brass tab on its glass case engraved with four lines of verse that summed up the Flynn philosophy: *One ship sails east, the other west / By the selfsame winds that blow / It's the set of the sails, and not the rules / That decides the way to go.* The good times had come, and Flynn was sailing with them. The spoils of fame included a painting by Gauguin, which hung in the airy living room, as well as works by van Gogh and Manet, and a huge aquarium designed by his artist friend John Decker, with one wall of painted fish as a backdrop to the real ones. But as Bette Davis noted when they made the 1939 film *The Private Lives of Elizabeth and Essex* (and when Flynn's instinct for underplaying highlighted one of her hammiest performances), "Infinitely charming Errol was possessed of his own demons." Although married at the time to Lili



"I have no desire to excel others—to win an Academy Award, for example," he wrote in a 1950 issue of *Screen Guide*. "I merely desire to be creative." ABOVE: Flynn, circa 1945, sits atop a chintz-covered sofa in the living room before a painting by Paul Gauguin.

THE KOBAL COLLECTION

ABOVE: The actor, just before the release of *Never Say Goodbye* (1946), stands by a ship model on the mantel in his den. "I think I liked my den best of all," he once wrote. "There I sat often on weekends, when I barred the doors and I wrote or tried to write."



NN ARCHIVE

BELOW LEFT: Flynn entertains a friend in the mirror-lined dining room. The sideboard is Sheraton style. BELOW: A swashbuckling display by the swimming pool, where Flynn played host to "the famous and the infamous, stars, bit players, stunt men and artists."



COURTESY RORY FLYNN



THE BETTMANN ARCHIVE

"Take my word for it, no matter where you seek and hide, the world will soon seek you out," he wrote. "And, when you come to think of it, someone who professes to be an actor cannot very well withdraw from life. . . . An actor, like any other artists, must lose himself in the stream of life." ABOVE: Flynn at poolside with his Doberman pinscher.

Damita, a minor French actress, Flynn moved into Mulholland House during one of their frequent stormy separations, and enjoyed it so much as a "bachelor house" that he decided to keep it that way. Damita never lived there. Instead, the mirrored master bedroom welcomed a series of waitresses, hat-check girls, studio secretaries, extras and vagrant jailbait, while the four other bedrooms became crash pads for all kinds of cronies and hangers-on, from pimps to gamblers, out-of-work actors to professional bums.

But early in 1942 a stranger rang the doorbell. When the actor's Russian manservant, Alexandre, answered it, he was confronted by a police officer with a summons for Flynn to appear in court on the charge of statutory rape of two girls. The charge was a frame-up, engineered by corrupt city officials linked with the Mafia, who were not getting the kickbacks they demanded from Warner Bros. and hoped to bring the studio to heel by sending one of its most profitable stars to jail. When Flynn was acquitted, he decided to celebrate by throwing a large party, but only a handful of the invited stars, producers and directors turned up at Mulholland House. One of the faithful was the Warner Bros. costume designer Orry-Kelly. "Stella Dallas had a party," he commented when he saw the empty living room. "Nobody came to the party."

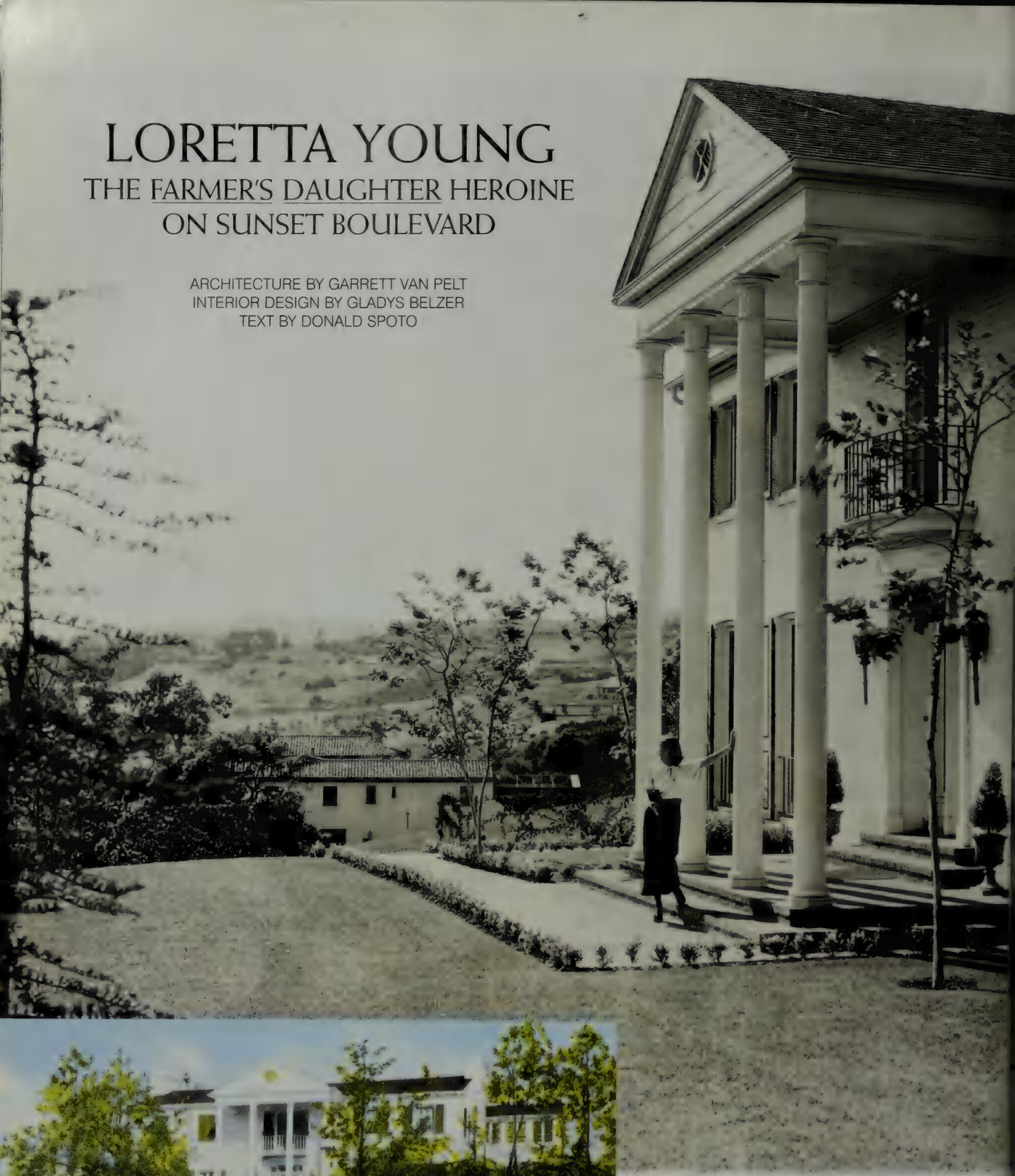
For a few more years Flynn continued to sit on top of the world, but he began to feel that the world was a bitter place. He sold *Sirocco*, the yacht on which one of the rapes was alleged to have occurred, and bought a new one,

continued on page 285

LORETTA YOUNG

THE FARMER'S DAUGHTER HEROINE ON SUNSET BOULEVARD

ARCHITECTURE BY GARRETT VAN PELT
INTERIOR DESIGN BY GLADYS BELZER
TEXT BY DONALD SPOTO





MARC WANAMAKER/BISON ARCHIVES



ELMER FRYER/THE KOBAL COLLECTION



CULVER PICTURES, INC

ABOVE: Young, in 1936, sits in the living room on a Venetian Rococo–style sofa. Her mother, Gladys Belzer, designed the interiors, favoring such furnishings as the Chinese Chippendale–style mirror. "I already have a meal ticket," Young once said. "I *earned* it myself. And a home. And all the other material possessions I could possibly want. No, I'm afraid it will have to be love to tempt me into marriage."

She worked constantly, she learned quickly, she had exquisite taste, the kind of quiet humility that comes from truthfulness—and her extraordinary talent gave so much to people! Really, she was one in a million," says Loretta Young of her late mother, the designer and decorator Gladys Belzer. But anyone who has seen even a few of Young's ninety-two films or a sampling of her television shows knows that the words are apt for her too. Now eighty-one but not at all "in retirement," she is still bustling and busy and keeping homes for herself and her husband, costume designer Jean Louis, in Palm Springs and Beverly Hills. For Loretta Young there is no time for idle dwelling in the past: She is today just what she was for decades—one of Hollywood's most luminous, most admired stars.

Her mother was born in Los Angeles in 1889, was raised in Tennessee and returned to Hollywood during World War I. The city was a sleepy backwater then, and movies were an uncertain novelty. Belzer studied art and design at the Chouinard Art Institute and raised four daughters and a son—"and yet somehow she never stopped visiting museums and poking around antiques stores and auction houses," according to Loretta (born Gretchen) Young. "She was always pushing furniture around, helping me and my sisters find the right colors, the perfect pieces for our homes." Gladys Belzer brought a keen eye and an imaginative sensibility to helping people such as Humphrey Bogart and Lauren Bacall, John and Josephine Wayne, and the Hopes, Cros-

As a young contract player, then a star of the 1930s and 1940s, Loretta Young lived with her family in a Colonial-style residence in Bel-Air built by Garrett Van Pelt. OPPOSITE: A vintage postcard of the Sunset Boulevard elevation. ABOVE: The actress, in 1934, stands before the pedimented portico at the entrance to the house.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

"Like charity, I believe glamour should begin at home," Young writes in *The Things I Had to Learn*. "There's no law against wanting your family to think you're attractive, too!" ABOVE: The dining room wallpaper, hand-painted by Millard Sheets, provides a romantic backdrop for the English-style furniture. At a dinner party, John Wayne once broke two of the dining chairs before they retrieved a sturdier chair from the kitchen. Wayne married Josephine Saenz at the house in 1933; Young was maid of honor.

bys and Millands design their houses.

One of Belzer's triumphs was a Colonial mansion on Sunset Boulevard, which she designed and where she lived with her brood during the 1930s—a sprawling family home in the southern style that recalled her years in Tennessee. "It reflects Mama's southern upbringing as much as her drawl did," says Young. "She bought two lots in old Bel-Air for thirty-five thousand dollars and worked with the architect Garrett Van Pelt. In one year, while all of us girls were still living at home, Mama decorated and then completely redecorated that house. From Van Pelt and Lutah Riggs—and her favorite decorator, William Haines—she learned a great deal. But she put her personal touch to everything."

Loretta Young was fortunate, she says, that her mother offered to help design the set for her historic television show. For eight years beginning in 1953, *The Loretta Young Show* entertained millions of Americans with a weekly half-hour drama, often starring Young. "Mama designed the set we used for the opening and conclusion each week, and among the pieces of furniture she selected was a particularly attractive desk," she says. "I'm sitting at that desk right now, and it's almost like having her in the room with me." She also kept a lacquered screen from Korea, some statuary, items from Gladys Belzer's forays to Europe and Mexico—an album of years gone by, lovingly maintained for the present and future.

Whatever her pride in design and decorating, however, Belzer must have

Young admits that she was too busy working to shop for her own house.

been singularly proud of her famous daughter. Loretta Young admits that she was too busy working to shop for her own house and was happy to let Belzer do the planning. It all worked out remarkably well.

Her movie career, which began in 1927 and has stretched to a recent television film, endeared her to millions. Darryl Zanuck regarded her as one of his treasures at 20th Century-Fox, and he was right. She was strikingly beautiful, but her charm transcended mere sex appeal. Her alabaster complexion, her large, expressive eyes and warm, musical voice that glorified even mediocre dialogue—these were the qualities grac-



THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

"I'd thought of myself as a great big motion-picture star from the time I was six," she says. RIGHT: Young, circa 1940, reclines on a Regency-style daybed in the library.

"I think women should be feminine. Why not?" she asked. "Femininity is a woman's greatest weapon!" BELOW: Shortly after filming *Love Under Fire* in 1937, Young models a negligee in her bedroom, which features a Sheraton-style canopy bed with a crocheted coverlet and French floral wallpaper.



THE KOBAL COLLECTION

ing *Shanghai* (1935), *Suez* (1938), *The Story of Alexander Graham Bell* (1939), *The Stranger* (1946), *The Farmer's Daughter* (for which she won the 1947 Best Actress Oscar), *The Bishop's Wife* (1947) and *Come to the Stable* (1949). Every gesture, every word, Loretta Young said in the movies seemed credible; her characters sprang to life. Rarely have the simplest human emotions struck so deeply or come from so honest and lucid a sensibility.

"Instinct and hard work—first you learn, then you practice." That was how Gladys Belzer summed up her approach to design. In a way, she passed those words on, like a talisman, to her family. Loretta Young's own energy remains astonishing; her cheerfulness, her humor and quiet devotion are refreshing—and her grace and talent are like a benediction for those discovering her film work for the first time today. □

JOEL MCCREA

A RANCH FOR THE STAR OF SULLIVAN'S TRAVELS

TEXT BY A. SCOTT BERG

In 1932, heeding the advice of Will Rogers, actor Joel McCrea bought 1,000 acres 40 miles northwest of Hollywood. He recalled, "Will told me, 'You need to get out of this town regularly to get perspective on it, and there's no better spot than the back of a horse, herdin' cows.' He was right."



CHARLES RHODES/CULVER PICTURES, INC.

For sixty years, one movie-star marriage stood out as the most anomalous in Hollywood—loving, hardworking, down-to-earth people devoted to each other, their family and their home. Also unlike practically every other Hollywood story, this one begins in Hollywood.

In 1914, when he was nine, Joel McCrea moved with his family from South Pasadena to the heart of Hollywood, just as it was being discovered by motion-picture makers. As he grew up, so did the town—from wide-open country into the glamour capital of the world. Young Joel delivered newspapers to William S. Hart, the great stone-faced cowboy of silent films; and he was one of the few boys enrolled at the Hollywood School for Girls, where his fellow students included the children of Louis B. Mayer, Cecil B. DeMille and Douglas Fairbanks. By the time McCrea had finished Pomona College, he had grown into a strapping six-foot-two-inch athlete with uncommonly good looks and a ready smile.

Because he could ride a horse, there was always work to be picked up in town, doubling for an actor who could not. Bit parts and lucky timing led to even greater exposure. In 1927, while he was portraying a football player in *The Fair Co-Ed*, with Marion Davies, William Randolph Hearst himself came to the set and took an immediate shine to him, extending an open invitation to San Simeon and telling his movie friends that McCrea personified the "all-American boy."

That same year McCrea watched talkies kill the silent-picture business, expelling idols into oblivion; even before then, he had seen enough of Hollywood's sham to know never to take it too seriously. In fact, this grandson of a stagecoach driver and a forty-niner always hankered to get back to his own roots, to own a piece of the frontier, to ranch. From the beginning of his career he realized that the shortest route to that dream was across the glittery streets of make-believe.

In 1930 McCrea found a kindred spirit when he appeared in a movie called *Lightnin'*, starring Will Rogers.



UPI/BETTMANN

When he confessed his dream of owning a ranch but added that he figured it would be another decade before he would be able to afford it, Rogers urged him to forget the risk and borrow the money. "Land's the one thing they're just not makin' any more of," he told him. While working on their second picture together, *Business and Pleasure* (1932), McCrea scraped together forty-six hundred dollars for a thousand acres in the Santa Rosa Valley, near Camarillo, forty miles northwest of town.

The next year McCrea appeared in *The Silver Cord* and married his costar. Frances Dee—also born in Los Angeles—was a rising star herself. Although she would be cast as the ingenue with such stars as Colman, Cooper and Chevalier, she was just as

Considered a reliable male lead throughout the 1930s, he shone in such films as *Foreign Correspondent* (1940), *Sullivan's Travels* (1941) and *The Palm Beach Story* (1942). OPPOSITE: McCrea near the machine and implement shed. ABOVE: On the veranda with his wife, Frances Dee, his costar in *The Silver Cord* (1933).

BELOW: From the veranda, McCrea and Dee could look out across the valley. The ranch grew to 3,000 acres; there the couple raised cattle and grew oats and barley.



CULVER PICTURES, INC.

This grandson of a stagecoach driver and a forty-niner always hankered to own a piece of the frontier.



The living room characterized the interior of the house: simply arranged with comfortable, upholstered furniture, American pieces and a large fireplace. Still, McCrea's favorite place on the property was the bunkhouse, which he filled with mementos, western paintings, Native American rugs and leather-covered chairs.



CHARLES RHODES/CULVER PICTURES, INC.



CULVER PICTURES, INC.

Though usually thought of as a western star, he didn't make westerns exclusively until 1946. "I had enjoyed doing the comedies but as I got older I was better suited to westerns," he said. "The minute I got on a horse, with the hat and the boots, I felt easier." ABOVE: Dee plays the piano while McCrea listens.

often cast as a milder, more virtuous foil to such piquant leading ladies as Bette Davis, Sylvia Sidney and Katharine Hepburn (playing Meg to her Jo in *Little Women* in 1933).

As she gradually withdrew from the screen, the couple settled into the simple ranch house they built on the Camarillo property. McCrea had been guided by the principle of making it "plain enough" so that he'd "always be able to keep it up," regardless of what happened to his career; and the house could hardly have been more basic or appropriate to its setting—complete with a long veranda and a white picket fence. Even in the fanciest room—the big-beamed living room with wide-plank floors, built around a brick fireplace—the only concession to luxury was in the comfortable, overstuffed furniture and a square piano. Life in this American-style ranch house centered on the kitchen, which had modern appliances but also a wood-burning stove that was used primarily for heat.

While he had always kept his sights on the days he could ranch full-time, McCrea never begrudged his days at





CHARLES RHODES/CULVER PICTURES, INC.



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/PARAMOUNT PICTURES, INC.

LEFT: The kitchen featured a wood-burning stove (which they used primarily for heat). In addition to the ranch, the couple owned land near San Luis Obispo and in Nevada and two ranches in New Mexico.

ABOVE: McCrea with an 1870 six-shooter of his grandfather's. Of his film career he said, "Preston Sturges once told me that you had no right to drag people into a theater and bore them. I tried not to be boring."

the studio. At RKO, and then under contract to Sam Goldwyn, he became one of Hollywood's most versatile utility players—indeed, one of the most underrated actors in the industry, equally at home in dramas, comedies and adventure pictures. Curiously, it was almost a decade before producers would cast him in roles for which he was best suited, on a horse.

After talking his way out of his Goldwyn contract and being told he'd "never work in this town again," Joel McCrea watched his career flourish; he began to work with the biggest directors in the business. He immediately walked into *Union Pacific* (1939) for DeMille, which was followed by *Foreign Correspondent* (1940) for Alfred Hitchcock. And then Preston Sturges approached him, insisting that he had just written a script especially for him, *Sullivan's Travels* (1941). McCrea told him he found that hard to believe, that every script

continued on page 285



MERVYN LEROY

THE GONE WITH THE WIND PRODUCER'S CONTEMPORARY HOUSE IN BEL-AIR

ARCHITECTURE AND INTERIOR DESIGN BY SAMUEL MARX
TEXT BY GERALD CLARKE

COURTESY MRS. MERVYN LEROY

Born with the century, Mervyn LeRoy was just six when his home—"my castle and my refuge," as he called it—was burned to the ground in the great San Francisco earthquake. His father's business, a prosperous department store, also disappeared in the flames, taking with it the comfort and security young LeRoy had always enjoyed. But the calamity that ruined the father strengthened the son, giving him an indestructible sense of confidence that was to shoot him to the top in the movie business. The boy who survived earthquake and fire was to stamp his name on some of the most memorable products of Hollywood's golden age: from *Little Caesar* (1930) to *Waterloo Bridge* (1940), from *I Am a Fugitive from a Chain Gang* (1932) to *The Wizard of Oz* (1939).

Eager to help with the family fi-



JULIUS SHULMAN

"For me always, the sole criterion for selecting a film was that it had a good, solid story and that it had the quality I call 'heart,' " said famed director-producer Mervyn LeRoy, whose cinematic credits include *The Wizard of Oz* (1939). OPPOSITE: LeRoy in the entrance hall of his Bel-Air house in the 1950s. The streamlined residence, where LeRoy lived with his third wife, Kitty, was designed by Chicago architect Samuel Marx. ABOVE AND BELOW: The LeRoys could show movies in the living room by making a screen descend from the ceiling; a painting slid to one side to reveal a projector.



JULIUS SHULMAN



JULIUS SHULMAN

"I never made the same story, or anything like the same story, twice. There was never any such thing as a 'Mervyn LeRoy–type' picture," he once explained. ABOVE: The LeRoys enjoyed entertaining and would often host guests in their dining room, which shimmered with walls decorated with crushed shells.

nances, LeRoy, billing himself as "the Singing Newsboy," put together a vaudeville act when he was only fourteen or fifteen years old. Real success came when he teamed with another boy, and "Two Kids and a Piano" were soon touring the country. When his partner dropped out, a disappointed LeRoy was back where he started; no one wanted one kid and a piano. In October 1923, realizing that his struggles were leading nowhere, he paid a visit to a cousin, Jesse Lasky, one of the founders of Paramount Pictures. "I want to get into the movie business," he told Lasky, who obliged him with a lowly job in the studio's wardrobe department. Though he was all but buried in mothballs, LeRoy knew he was where he wanted to be—in the movies. He later said that to have been a part of Hollywood in those days, when everything was fresh and new, was like sailing with Columbus.

Propelled by a seemingly inexhaustible well of enthusiasm, the young voyager rose with enviable speed. From the wardrobe department he moved to the film lab, then on to the set as an assistant cameraman. He even did some acting; he was one of the children of Israel in Cecil B. DeMille's silent version of *The Ten Commandments* (1923). Seeing his face on the screen was not his ambition, however: He wanted to be on the other side of the camera. In 1928, at age twenty-seven, he got his wish at last, directing his first picture, *No Place to Go*. Endowed with what Jack Warner, the most flamboyant of the Warner brothers, called "an innate talent for realism," he quickly became one of Warner Bros.' most versatile directors, as adept at turning out bouncy musicals as he was at making gangster shoot-'em-ups.

Association with the Warner brothers introduced him to the Warner women, and in January 1934 he married Harry Warner's daughter Doris. "The Princess of the Warner Empire, a dynasty of celluloid and actors, is the bride of the ace director of Warners," was how one columnist reported their nuptials. While the royal



JULIUS SHULMAN

couple were sailing around the world on an extended honeymoon, a new house was being remodeled on Saint Cloud Road in Bel-Air. As a wedding present each of the three Warner brothers—Jack, Harry and Abe—paid for the decoration of a room. It was in that house that LeRoy's two children, Warner and Linda, spent their first years.

Although he was tied to movie moguls by both blood and marriage, LeRoy was talented and aggressive enough to make his own way in the business. Louis B. Mayer, the head of MGM, thought so highly of his abilities, in fact, that in 1938 he offered him a salary so huge—six thousand dollars a week, a staggering sum in that Depression year—that LeRoy deserted friends and family at Warner Bros. to become MGM's top producer. Within weeks he was busy on his first MGM film: *The Wizard of Oz*. Hating

continued on page 286

"I have always felt that if somebody in my pictures wins an Oscar, that is enough of a tribute to keep my ego functioning," said LeRoy. ABOVE: Kitty LeRoy and her poodle, Missy.

BELOW: The house sat on a four-acre property with a swimming pool. LeRoy would invite screenwriters to come for breakfast, and they would brainstorm over scripts at tables by the water.



COURTESY MRS. MERVYN LEROY



Beverly Hills

JOHN FLORÉA

MARILYN MONROE

THE NOMADIC LIFE OF A SCREEN LEGEND

TEXT BY DONALD SPOTO

Perhaps following a pattern set in her difficult childhood, Marilyn Monroe occupied a succession of residences throughout her life. ABOVE: In 1951 she furnished her Beverly Carlton Hotel apartment in Beverly Hills with books and a picture of Eleonora Duse—her most cherished belongings.

West Hollywood

She was the most photographed woman in America, and very likely tne most peripatetic. There was something of the pilgrim about her, for she was a ceaseless wanderer in search of herself. And even after 20th Century-Fox had rechristened her Marilyn Monroe, she briefly took the name Journey Evers, as if to signify the continuous motion of her life.

The official certificate of her birth in Los Angeles on June 1, 1926, records her name as Norma Jeane Mortenson, but no one was quite certain of her fa-



BOB BEERMAN AND BERT PARRY/GEORGE ZENO COLLECTION

RIGHT: Monroe rehearses a radio spot in 1953 with columnist Sidney Skolsky in her Doheny Drive apartment in West Hollywood.

BOB BEERMAN AND BERT PARRY/GEORGE ZENO COLLECTION

ABOVE: "I wish I had one-tenth of Marilyn's cleverness," said acting coach Natasha Lytess. "Whenever I arrived at her Doheny Drive apartment, she was studying."

BELOW: A rented piano that reminded Monroe of the one her mother once had was a prized addition to the apartment, where she lived at the time she met Joe DiMaggio.



BOB BEERMAN AND BERT PARRY/GEORGE ZENO COLLECTION

ther's identity. "I was probably a mistake," she said years later. "My mother didn't want me. I probably got in her way, and I must have been a disgrace to her." This was an accurate assessment, for Gladys Baker, a nomadic flapper terrified of responsibility, gave her two-week-old baby over to the care of a foster family. For seven years the child lived with her grandmother's neighbors, Albert and Ida Bolender, a sober and devout couple, in a four-room bungalow in Hawthorne, near what is now Los Angeles International Airport.

"She didn't come very much," Monroe later said of her mother. "She was just the woman with the red hair." But in 1933 Gladys swept out to Hawthorne, packed her daughter's mea-



BOB BEERMAN AND BERT PARRY/GEORGE ZENO COLLECTION

ABOVE: The actress strikes a familiar pose. "It's nice to be included in people's fantasies," she once observed, "but you also like to be accepted for your own sake." "Marilyn was wiser than she pretended to be," said Skolsky. "She was not the ordinary blond actress-starlet." BELOW: Accommodating the camera on Doheny Drive.



BOB BEERMAN AND BERT PARRY/GEORGE ZENO COLLECTION

ger wardrobe and moved with her into a cramped apartment at 6012 Afton Place in Hollywood, near the studios where she worked as a film cutter alongside her equally bohemian friend, Grace McKee. Frequent trips to the movie palaces on Hollywood Boulevard—the Egyptian, the Chinese, the Pantages—now replaced Sunday school and hymn singing.

Within three months Gladys had obtained a bank loan, and in one afternoon moved everything she and her daughter owned into a six-room house at 6812 Arbol Drive, not far from the Hollywood Bowl. The item that settled Gladys's mind on this particular residence was a Franklin baby grand piano, painted white. For Gladys Baker, as for most Depression-era moviegoers, a white piano was a totem of better times.

Alas, they did not come, for Gladys, suffering from a violent reaction to some pills she'd taken for nervous tension, was carted off to a hospital psychiatric ward. "I haven't known my mother intimately," Monroe said, "but I always tried to help her financially when I could. We never enjoyed a normal mother-daughter relationship, just as I never had anything like a permanent home."

In 1935, after living with Grace McKee and then McKee's mother, Norma Jeane was moved to the Los Angeles Orphans Home. Her file described "a normal, healthy girl . . . who seems content and uncomplaining and also says she likes her classes." Even more, Norma Jeane liked the escape provided by the movies, and she was enchanted by McKee's suggestion that, with the right hair and makeup, she might be the next Jean Harlow.

"I was never used to being happy in those years," Monroe recalled. Indeed, a supervisor at the Orphans Home noted that by 1937 she seemed "anxious and withdrawn . . . and at such times she stutters slightly. . . . If she is not treated with much reassurance and patience at such times, she appears frightened. I recommend her to be put with a good family."

That advice was not taken. During



MILTON H. GREENE TRUST

LEFT: After spending several months on the East Coast, Monroe returned to California in 1956 for *Bus Stop*. During filming she lived with photographer Milton Greene and his wife, Amy, in a house near UCLA.

BELOW LEFT: Monroe and husband Arthur Miller in 1958 with producer Kermit Bloomgarden in the couple's 57th Street apartment, which she designed with John Moore. The Cecil Beaton photo was shot while she made *The Prince and the Showgirl* (1957).

BELOW: Resting on her white piano, Monroe models the "sack dress" in 1958. "She was endlessly fascinating, full of original observations, and there wasn't a conventional bone in her body," Miller remarked.



ROBERT KELLEY/*LIFE* MAGAZINE



GEORGE ZENO COLLECTION



PAUL ADRIAN/COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

THE JAMES HASPIEL COLLECTION

THE JAMES HASPIEL COLLECTION

INSET: Eight months before her death Marilyn Monroe discovered a Spanish-style house in the Brentwood section of Los Angeles. ABOVE: Though she was waiting for the delivery of furniture, she brought along her books and records.

the next few years Norma Jeane was shuttled back and forth between the homes of friends and relatives. Fearing a return to the orphanage, in 1942, just weeks before her sixteenth birthday, she dropped out of high school to marry a handsome twenty-one-year-old named James Dougherty. "I never had a choice," she said. "There's not too much to say about it. It was like a dream that never really happened. I guess we were too young."

Ensconced in a one-room bungalow in Sherman Oaks, she tried to rise to the demands of being a suitable housewife for an independent if kindly fellow who was soon to ship out to war, and from whom, after four years of mostly separate lives, she would be divorced. "I knew she was too young," Dougherty reflected, "and that her feelings were very easily hurt. She never held a grudge in her life. She called me 'Daddy,' and she called herself my Baby."

When Dougherty was sent to the Southeast Asian war zones, Norma Jeane felt abandoned once again. A drab life with her mother-in-law in North Hollywood was relieved by work at the Radioplane Company in nearby Burbank—where she was first photographed by an army motion-picture unit in 1945. "An army corporal by the name of David Conover told me what to wear and what shade of lipstick, etc.," Norma Jeane wrote

She brought with her some books, pictures and records and her wardrobe. These were her possessions until shortly before her death.



LEFT: The living room features high-beamed ceilings and tilework. She traveled to Mexico in February 1962, enthusiastically searching shops in Cuernavaca, Taxco, Toluca and Acapulco for textiles, fabrics, furniture and tiles for her new home.

BELOW: A woven textile hangs in the sun porch. In the dining room beyond is a chandelier in the shape of a star. "I've spent most of my life running away from myself," she said six years earlier. "But after all, I'm a mixture of simplicity and complexes."



THE JAMES HASPIEL COLLECTION

to Grace McKee, "and he said that by all means I should go into the modeling profession . . . that I photographed very well. He is *strictly* business, which is the way I like it."

By the spring of 1945 she was becoming known among Los Angeles photographers as a dream subject. Cooperative, eager and full of good humor, she tossed her curly, chestnut-colored hair, flashed her blue-green eyes, smiled brightly and gazed unblinkingly at the camera, maintaining even an awkward stance with no display of impatience or discomfort. Something fresh and lively seemed to spring to life just before the shutter clicked or the film rolled.

An appointment with a movie studio was perhaps inevitable, and a screen test at Fox in July 1946 led to the name change and a contract that paid her seventy-five dollars a week. Only when it was renewed for a second six months was she finally cast in her first too-negligible roles (in *Scudda-Hoo! Scudda-Hay!* and *Dangerous Years*, both in 1948). But no one took much notice of just another pretty contract player.

In 1948, with help from Lucille Ryman (director of the talent department at MGM) and her husband, actor John Carroll, Monroe moved to the Studio Club in Hollywood, a two-minute walk from the Los Angeles Orphans Home. "I felt like I was living on my own for the first time," she would say. From there she went to Columbia Studios, at Sunset and Gower, where she sang in a B movie called *Ladies of the Chorus* (1948). There too she met her first drama coach, an intense woman named Natasha Lytess. By the summer of



ALLAN GRANT

She cared little for things and owned no jewelry. "I'm not interested in money. I just want to be wonderful."

1949 she had also met the powerful William Morris Agency executive Johnny Hyde. Thirty-one years her senior, he was instantly besotted, left his family and moved with Monroe into a rented house at 718 North Palm Drive, which she tried to enliven with reproductions of great art she had clipped from books—Fra Angelico, Dürer and Botticelli were among her favorites. At her bedside she placed a framed photo of Eleonora Duse. "Johnny inspired me to read good books, to enjoy good music, and he started me talking again. I'd figured early in life that if I didn't talk I couldn't be blamed for anything."

But she still maintained a one-room cinder-block apartment at the modest Beverly Carlton Hotel on Olym-

continued on page 288



ALLAN GRANT

THESE PAGES: Monroe sits for her last photo session, for *Life* magazine. She died a month later. "My home? It will be a place for any friends of mine who are in some kind of trouble. As for me, I just want to be an artist and an actress with integrity."



ALLAN GRANT



ALLAN GRANT



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/STEVE MCQUEEN AND NEILE ADAMS COLLECTION

STEVE MCQUEEN

A BRENTWOOD RETREAT SUITED TO THE DYNAMIC STAR

INTERIOR DESIGN BY PETER SHORE
TEXT BY CHARLES CHAMPLIN

A grand stone house in the hills of Brentwood offered Steve McQueen, the star of such films as *The Magnificent Seven* (1960), *The Great Escape* (1963) and *Bullitt* (1968), both the stability he sought and a feeling of refuge. "He always wanted to live up and away," says his first wife, dancer-actress Neile Adams. LEFT: The couple in the courtyard.

BELOW: McQueen and Adams with his Mustang, Porsche, Ferrari, Jaguar XKSS and Excaliber. All but one were British racing green—his favorite color. "These were only *some* of his cars," Adams says. The garage became part auto shop, part gym.

The king-of-the-hill location and its privacy were instantly, if more subtly, appealing.

At the beginning of 1963 Steve McQueen was the hottest new male actor in Hollywood. Five years earlier he had starred in a hugely successful low-budget genre film called *The Blob* (although he always hated to be reminded of it). That same year he began a three-season run as the bounty hunter Josh Randall on *Wanted: Dead or Alive*, and it was the hit television series that gave him his liftoff to enduring fame. The action film *The Magnificent Seven* in 1960 had confirmed that he was a big-screen star. Now he was about to work with Natalie Wood in *Love with the Proper Stranger* and to do *Baby the Rain Must Fall* with Lee Remick. He was thirty-two.

McQueen and his wife, dancer-actress Neile Adams, had been living with their daughter, Terry, in a small house off Laurel Canyon. When their son, Chad, was born, they moved to Nichols Canyon. But they needed more room, and McQueen's business manager led them to an eighteen-room mansion on a spectacular hilltop site, high above Brentwood.

"It was," Adams remembers, "love at first sight."



COURTESY ACADEMY OF MOTION PICTURE ARTS AND SCIENCES/STEVE MCQUEEN AND NEILE ADAMS COLLECTION

Protected by huge oak gates, the two-story house is built of a warm-colored stone, with a huge stone courtyard on the east side and a flagstone terrace on the ocean side, leading to a large swimming pool. The style is Mediterranean but with undertones of a grand but user-friendly French château.

"We called it the Castle the moment we saw it," says Neile Adams, who is now married to financial consultant Alvin Toffel. "And that's what we called it as long as we lived there."

What first caught McQueen's eye was the courtyard. Collecting cars and motorcycles and driving them very fast was his principal passion, and the courtyard was an ideal place to park them. But the king-of-the-hill location and its walled privacy were also instantly, if more subtly, appealing: McQueen was on the one hand proud and conscious of his star status but on the other hand something of a rebel and a loner, defiantly proud as well of being, as he thought, a blue-collar man at heart. He was impatient and uncomfortable in many formal social situations.

"Steve loved the isolation," Neile Adams says. McQueen had triumphed over a troubled early life—desertion of the family by his father, brushes with the law and some teen years spent at a California reform school called Boys' Republic, a hitch in the marines that included punishment for going AWOL. Out of the marines, he did odd jobs in New York—dockworker, bartender—then at twenty-one he joined the Neighborhood Playhouse and discovered the acting career that had been waiting for him. His debut was a walk-on in a Yiddish

PHOTOGRAPHY: ELIOT ELISOFON/PHOTOGRAPHY COLLECTION/HARRY RANSOM HUMANITIES RESEARCH CENTER/THE UNIVERSITY OF TEXAS AT AUSTIN



Of his first view of the house, which was built by Cliff May, McQueen said: "We drove through this big electric gate and started around a mountain with a rock wall on one side and all these trees. Finally we came to the top and drove under a stone archway into this medieval Spanish courtyard—and my eyes were popping."

ABOVE: Peter Shore, who had designed the couple's first residence, worked with Adams to inject European elements into the décor of the living room and throughout.

BELOW: A pool table given to McQueen by Martin Ransohoff, the coproducer of *The Cincinnati Kid* (1965), was a favorite piece and used by such friends as Peter Sellers.

theater. He followed Ben Gazzara in the 1956 production of *A Hatful of Rain* on Broadway, and that led to his first small movie part, in *Somebody Up There Likes Me* (1956).

Now he was a major star. The Castle would let no one doubt that he had arrived—nor that he would go on marching to his own drum. The McQueens paid $189,000, a bargain for the house and its three-acre setting in 1963 or any other year. "Still, we were nervous," Adams recalls. "We both had a horror of debt."

When a magazine profile of McQueen described the house as "quietly elegant," he was ecstatic; it was exactly what he wanted to hear.

The McQueens brought in their designer, Peter Shore, to redecorate the house to their taste. The previous owners, Adams says, were obsessed with gray. "I spent a lot of time sand-



blasting." Removing the old paint revealed the textured warmth of the interior stone. There were flagstone floors as well, which contributed to the masculine feeling, but somehow the atmosphere became familial and inviting. The focus of the living room was the actor's pool table. (In the late 1960s McQueen, though a political conservative, was persuaded to entertain the editor of *Pravda* and other visiting Soviet journalists who were eager to meet Hollywood types. He urged the visitors to sample some moonshine he'd brought back after making *The Reivers* [1970] in Mississippi, and he also afforded them the pleasure of watching Peter Sellers and Ringo Starr shoot pool.)

McQueen hated to read, scripts particularly, and he also had firm ideas on what roles he should and should not play. "He was realistic about his gifts," Adams says. He insisted he never wanted to play a fop (by his definition, a man whose coat and trousers matched). But McQueen's agent, Stan Kamen at the William Morris office, was convinced that he should do Norman Jewison's *The Thomas Crown Affair* (1968), although Crown was distinctly upmarket and sophisticated in dress and all else. Kamen and Adams began dropping remarks about Jewison's having approached Rock Hudson and Sean Connery and others to play the role. The ploy aroused McQueen's curiosity, and most likely his competitive instincts as well. He took the bait and asked Kamen about the part. The role became one of the actor's sexiest and most successful portrayals.

McQueen was a devoted father who tried whenever he could to be there when the children got home from school. He was also a free spirit ever in love with fast driving and dune-climbing expeditions to the desert. But life at the Castle moved along until he made *The Getaway* (1972) with Sam Peckinpah and fell in love with his costar, Ali MacGraw. He divorced Neile Adams in 1972 and married MacGraw the following year.

continued on page 286



"The house had been designed without children in mind," notes Adams. "But we loved it and made it work for us." ABOVE: The bed in the master bedroom reflects McQueen's liking for solid craftsmanship. In 1966 the couple hosted a party for *The Sand Pebbles*. Lee Marvin reportedly said, "If the bomb hit tonight, the motion-picture industry would be wiped out." BELOW: The pool was surrounded by flowers.



He never wanted to play a fop (by his definition, a man whose coat and trousers matched).



STEVEN SPIELBERG

THE DIRECTOR EXPANDS HIS HORIZONS IN PACIFIC PALISADES

ARCHITECTURE BY HARRY NEWMAN, AIA, CCIDC
INTERIOR DESIGN BY FRANK K. PENNINO TEXT BY PILAR VILADAS
PHOTOGRAPHY BY MARY E. NICHOLS





In a remarkable year that saw the release of *Jurassic Park* and *Schindler's List*, Steven Spielberg also unveiled new additions to his California house. ABOVE LEFT: Architect Harry Newman united a lower guesthouse and Spielberg's study with a ramp.

LEFT: "Steven has a wonderful collection of Arts and Crafts pieces I assembled for the main house, so it was logical to develop that idiom for the additions," says designer Frank Pennino, who used a Stickley table and armchairs in the study's entrance hall.



Steven Spielberg, the boy wonder who always seemed a big kid at heart, has grown up—at work and in life. After years of being typecast as a "commercial" director, the master of the box-office blockbuster has landed squarely among the ranks of critically acclaimed filmmakers with his award-winnng Holocaust drama, *Schindler's List*, a film Spielberg has said he couldn't have made until he had a family. And with his second marriage, to the actress Kate Capshaw, that family has grown by leaps and bounds to include five children—his, hers and theirs.

As a result, the sprawling Mediterranean-style house that the director renovated several years ago in Pacific Palisades, California (see *Architectural Digest*, May 1989), seemed a bit too snug. The time had come to build a guesthouse—a place where, as Spielberg puts it, "our friends can feel at home with us but at the same time have complete autonomy and privacy." In addition, he felt the need for a separate study, "a place where I can read scripts, do storyboards and kick off my shoes."

In order to realize this two-part objective, Spielberg called on the same team that had designed the main house: architect Harry Newman and designer Frank Pennino. Pennino has



ABOVE: In Spielberg's reading room, Norman Rockwell's *The Window Washer* hangs over a mantel of Mission tile and copper designed by Newman. Pennino based his rug design on motifs used by Greene and Greene and reinterpreted Craftsman tables.

RIGHT: A pair of circa 1910 Gustav Stickley armchairs face Spielberg's desk, which was designed by Pennino. "The desk was strategically placed so that he could see the children's baseball diamond," says Pennino. Desk set by Tiffany's. Fabrics, Schumacher.



JEFFREY VANATEK

done several other projects for the director, including his Amblin Entertainment offices and the production offices in Poland for *Schindler's List*. And of Newman, Spielberg explains, "He captures my fantasies in a way that doesn't involve a lot of communication. Harry will take the practical and make it comfortable."

What Steven Spielberg wanted, in practical terms, was to make the new guesthouse and study look "as if they had always been there." Each was planned as a separate structure, but both echo the architectural vocabulary of the main house. The study was placed across the driveway from the main house, while the guesthouse found its niche on a secluded shelf of land thirty feet below, with spectacu-

ABOVE: An aerial photograph of the site shows how the ramp "acts as a spine and makes the elevation manageable," says Newman. "Since the guesthouse roof is always seen from above, I wove the tile into an intricate fabric pattern."

OPPOSITE: Ebonized floors in the guesthouse living room offset the Stickley pieces, which include the 1904 reclining armchair #332. Above the American Revival mantel is *Spain* by Channel Pickering Townsley. Sofa fabric, J. Robert Scott.



ABOVE: Gustav Stickley's own circa 1904 hall settle sits in the entrance to the guesthouse, surrounded by a Stickley armchair, hall tree and umbrella holder. *Sundown*, 1927, is by plein air artist Victor Clyde Forsythe. Stenciled sisal rugs, Schumacher.



lar mountain and ocean views. To connect the two buildings, Newman constructed a spiral ramp with shallow arched openings, reminiscent of Frank Lloyd Wright's late work. This modern architectural reference harmonizes, in fact, quite nicely with the more traditional language of the buildings. The ramp flies out from the hillside, under an archway that supports the study's sun deck, and winds down toward the guesthouse.

Because the first view of the guesthouse is from above, Newman placed particular importance on its tiled roof. "I even positioned the chimneys strategically," the architect says, and he went to special lengths to conceal rain gutters in order to preserve the line of the roof tiles and beam ends.

Inside the guesthouse, Newman planned the rooms—baths included—to take advantage of the views. A small entrance hall leads in one direction to an open kitchen and living room, which in turn opens onto a small library that Kate Capshaw has stocked with books. In the other direction, the hall leads to the bedrooms. Frank Pennino worked closely with Capshaw on the house's interiors, filling it with the same kind of Arts and Crafts furniture and California plein air paintings he used for the main house. "We wanted the guesthouse and study to be a logical extension of the main house and to convey the same sense of warmth," explains Pennino. "The whole idiom of Arts and Crafts is hearth and home; it's a nurturing, nonconfrontational style."

Pennino chose neutral colors for the house, based on his clients' enthusiasm for the ebonized wood floors that they saw at Calvin and Kelly Klein's East Hampton house. "We shamelessly told Frank we wanted black floors in the guesthouse. It was the first thing we asked for," Spielberg recalls. Pennino gave them the floors (made of recycled hundred-year-old pine) and from there added parchment-colored walls, unbleached muslin draperies and natural linen slipcovers. Against this backdrop, the warmth of the furniture and the shimmering colors of the plein air



Spielberg's wife, actress Kate Capshaw, stocked the guesthouse library with her collection of books. The circa 1905 Gustav Stickley desk, chair and taboret are balanced by an L. and J. G. Stickley rush-seated rocker. A circa 1920 Afshar carpet is on the recycled-wood floor. Sofa fabric from Henry Calvin.

paintings create a sunny, unfussy atmosphere. (The paintings are "like having another window," says Spielberg. "How else can you have a window over a fireplace?") The house is luxurious, but it isn't a museum. While some of the Arts and Crafts pieces belonged to Gustav Stickley himself, others are modern reproductions and adaptations. "I've done many extravagant interiors," notes Pennino, "but here the subtleties emerge slowly."

The building that contains Spielberg's study is similar in size to the guesthouse, but its interior is essentially one large volume with low partition walls rather than discrete rooms. In addition to views of the outdoors, Spielberg wanted natural light and ventilation throughout the day, so Newman designed a motorized skylight that runs like a spine along the roof of the building. Pennino created comfortable seating areas (in one, Newman designed the tile fireplace) and smoothly orchestrated another blend of design influences "from 1905 to 1915," he explains. He mixed Stickley furniture with contemporary pieces and adapted designs by Wright and Charles Rennie Mackintosh for the rugs. Quarter-sawn oak cabinets house state-of-the-art electronic equipment, but an alcove near Spielberg's desk has an old-fashioned drafting table where he does the storyboards for his movies. And while this space seems quite the domain of the man of the house, children are allowed. The two paintings from Spielberg's Norman Rockwell collection that are on display here, however, are protected by Plexiglas, "just in case."

When asked if he and Capshaw were pleased with the results of Newman's and Pennino's efforts, Steven Spielberg replies, "Our friends have stayed at the guesthouse and been enchanted. We couldn't ask for anything more." Then the master of movie fantasy becomes very practical, adding, "We've got rooms for everything but horses now, and we don't ride." Too bad—Spielberg stables would be something to see. □

"It's a place where I can read scripts and kick off my shoes."

ABOVE: An Arts and Crafts–style bed by Mimi London faces the mountains in the guesthouse bedroom. "I just can't get enough down on the beds I do," says Pennino. "Small dogs have been known to get lost." Side table, Baker Furniture.



ABOVE: "So much of the impact of the house relates to the beautiful views. I was careful to arrange the furniture to take advantage of that," says Pennino, who, accordingly, placed a cast-iron tub in the guesthouse bath next to the windows.



ABOVE: The deck off Spielberg's reading room spans the ramp. "The glass has beveled edges that create a visual stop without the intrusion of railings and also make rainbows at certain times of the day," says Newman. Furniture, Summit.



MARTIN SCORSESE'S NEW YORK STORY

AN 1860S TOWN HOUSE FOR THE AGE OF INNOCENCE DIRECTOR

INTERIOR DESIGN BY KAREN HOUGHTON
TEXT BY JUDITH THURMAN PHOTOGRAPHY BY DURSTON SAYLOR

"There's a part of me that loves a kind of Japanese minimalism—I need an uncluttered room to think in," explains director Martin Scorsese (above). "But in New York you can't live with that rigor in every room." Raised in Little Italy, he now lives in a circa 1860 town house on the Upper East Side.

Edith Wharton invented the semiotics of real estate. She could parse a block of New York like a sentence and tell you what the location of each house signified. The moves of her characters—the brownstones or mansions that they buy, sell, build, lose or inherit—help define them.

Martin Scorsese's New York—the Little Italy of his childhood and his early films—was as much of a circumscribed, defining province as Wharton's. As a boy he observed its boundaries: He never even ventured as far north as Greenwich Village. As a man and an artist, he has reckoned with its pull. "I'm a die-hard New Yorker, but I've spent my life making movies and living on location. When I was ready to make a home for myself, I didn't know what style of living in Manhattan would make me feel most comfortable. It depends where you start from. I started from the Lower East Side tenements. I cer-

Original movie posters adorn nearly every wall of the four-story residence. N. Brodsky's 1937 graphic image for *La Grande Illusion* hangs in the living room. Scorsese, the director of such films as *The Age of Innocence* (1993), *Raging Bull* (1980) and *Taxi Driver* (1976), has been buying posters since 1968. Sofa chenille is from Henry Calvin. Schumacher plaid silk; solid silk from Donghia.

tainly wasn't going back to Elizabeth Street. But where did I belong?"

Scorsese settled that question definitively two years ago, when he moved to an Upper East Side town house with a walled garden—not so grand as the mansions of *The Age of Innocence*, but built in the same period. The neighborhood, he says, "has a small-town feel to it, even with a busy avenue on the corner." And in the small hours of the morning, when the traffic has subsided, he can sometimes hear the sound of a horse and carriage passing under his windows. It helps him imagine, he says, what Wharton's New York felt like.

The town house has also given the director "a sense of permanence" that until now was elusive. "I've tried




ANNA MAGNANI
JEAN RENOIR
JEAN DEBUCOURT
NEW YORK 1900



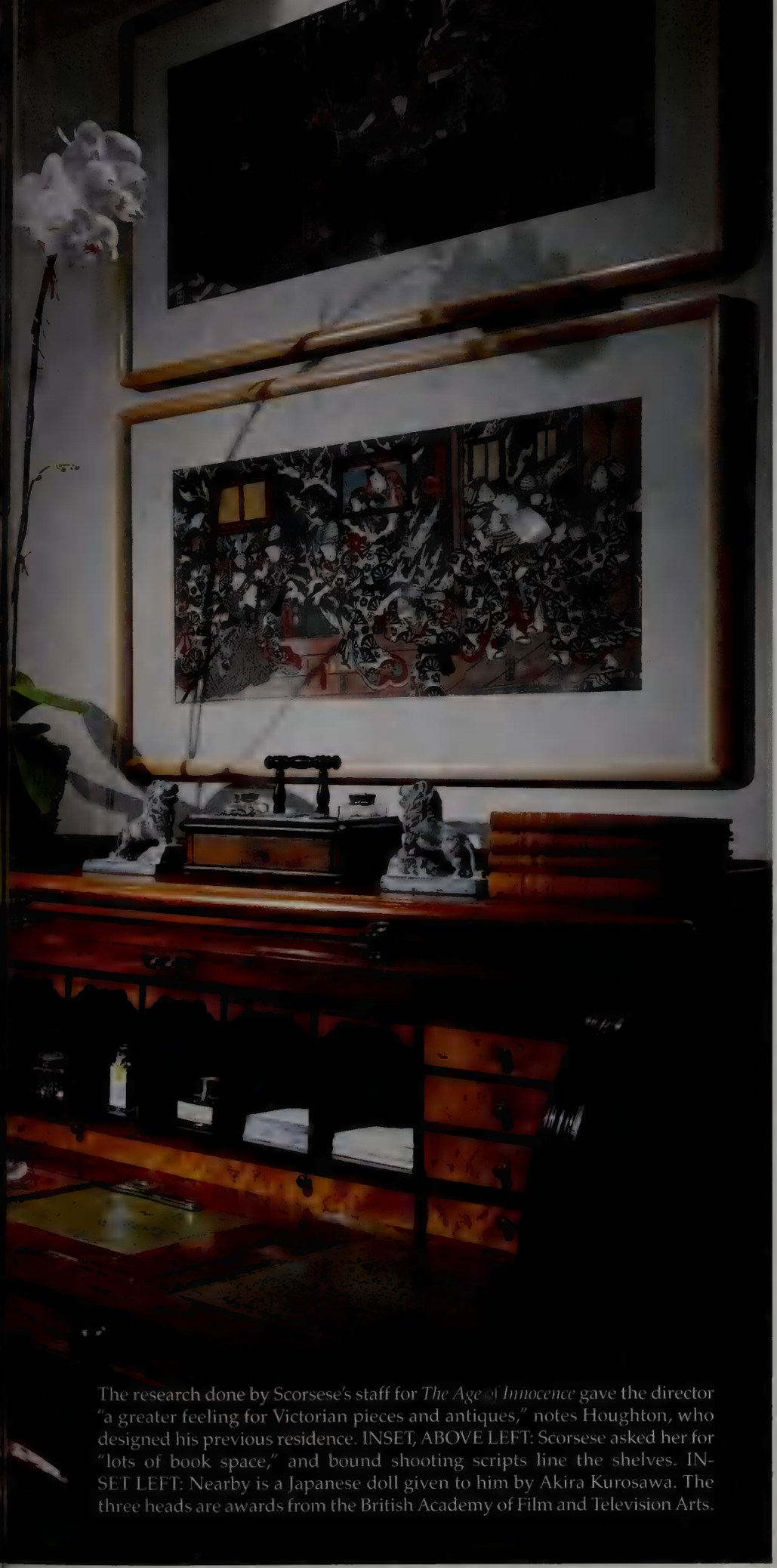
ABOVE: A Stratocaster played by Robbie Robertson in *The Last Waltz*, Scorsese's 1978 documentary about The Band, is among the collected mementos of his movie career.

high-rise apartments and I still love the views, but they're not personal enough. I've tried lofts too, and there are beautiful spaces with beautiful light, but the industrial, downtown neighborhoods reminded me too much of the streets where I grew up. When I was living in a loft and editing my films in the same space, I didn't have enough distance from my work. It's not just that you can't close a door: When you're editing a film it seems to permeate your living arrangements. And in the bleaker moments—the moments of despair—it felt as if I'd never left where I came from."

Most modern artists are susceptible to such bleakness, but it's naive to expect that their décor will look like their imagery. Joseph Beuys probably didn't have a blood-stained hyena carcass under his coffee table, and the only artifacts in Martin Scorsese's house that recall mean streets are a bottle of grappa and a piece of tur-

LEFT: The director views his collection of 16-mm film on the projector in the living room. The poster for Renoir's *Le Carrosse d'Or* is from 1953. On the mantel are 19th-century Japanese stirrups from actor Ken Takakura. Interior designer Karen Houghton found the armchairs in the Hudson Valley. Low table is from Mill House Antiques. Circa 1890 Persian tabriz, Safavieh Carpets.


TAXI DRIVER
RAGING BULL
AFTER HOURS
THE COLOR OF MONEY
1976
1979
1984
1985
1986
SHOOTING SCRIPT
SHOOTING SCRIPT
SHOOTING SCRIPT
SHOOTING SCRIPT
SHOOTING SCRIPT



The research done by Scorsese's staff for *The Age of Innocence* gave the director "a greater feeling for Victorian pieces and antiques," notes Houghton, who designed his previous residence. INSET, ABOVE LEFT: Scorsese asked her for "lots of book space," and bound shooting scripts line the shelves. INSET LEFT: Nearby is a Japanese doll given to him by Akira Kurosawa. The three heads are awards from the British Academy of Film and Television Arts.

LEFT: Houghton divided the second-floor living room into two spaces. Above the circa 1850 English desk are 19th-century Japanese wood-block prints from Kurosawa. Blue silk on maple chair from Mirak is from Donghia, as are the club chair and sofa.

quoise pottery from Positano on the sideboard in his dining room. His rooms are warm, decorous, elegant in a manly fashion and unpretentious. How unpretentious? There's a plaid doggy bed in a corner of his kitchen and a box of tissues on the phone table next to the Eames chair. It looks as if he actually pays his bills at the Victorian desk in his library. He eats alone at a farmhouse table on a well-washed cotton placemat, watching the Discovery channel. His dishes are the kind a man buys for himself when his wives have kept the wedding presents.

"Marty has an austere, almost monastic sensibility," says his designer, Karen Houghton. "All his possessions have a personal meaning for him or a reference to one of his movies. He's not a materialist, and since I'm not one either, I think that's one reason we get along." Houghton, who is based in Nyack, New York, met Scorsese through mutual friends in the film world. She designed his previous apartment—a seventy-fifth-floor space that had a spectacular view and a minimum of furniture. "It was a sleek, cool place," she reflects. "He was up with the hawks, and he could see up the Hudson River. I think Marty needed a warmer life, and here he has one. The house is grounded and complete—it's a welcoming home."

Scorsese says he worked with Houghton the way he would with a production designer. "She came to the set and showed me photographs and swatches, and I made decisions." Houghton describes her client as "very direct and accessible. He has high expectations but he gives you a lot of freedom. He also gave me an excellent definition of what he wanted."

The décor of each floor in the town house has a different mood, adapted to its function. The first-floor dining


MARCEL CARNE

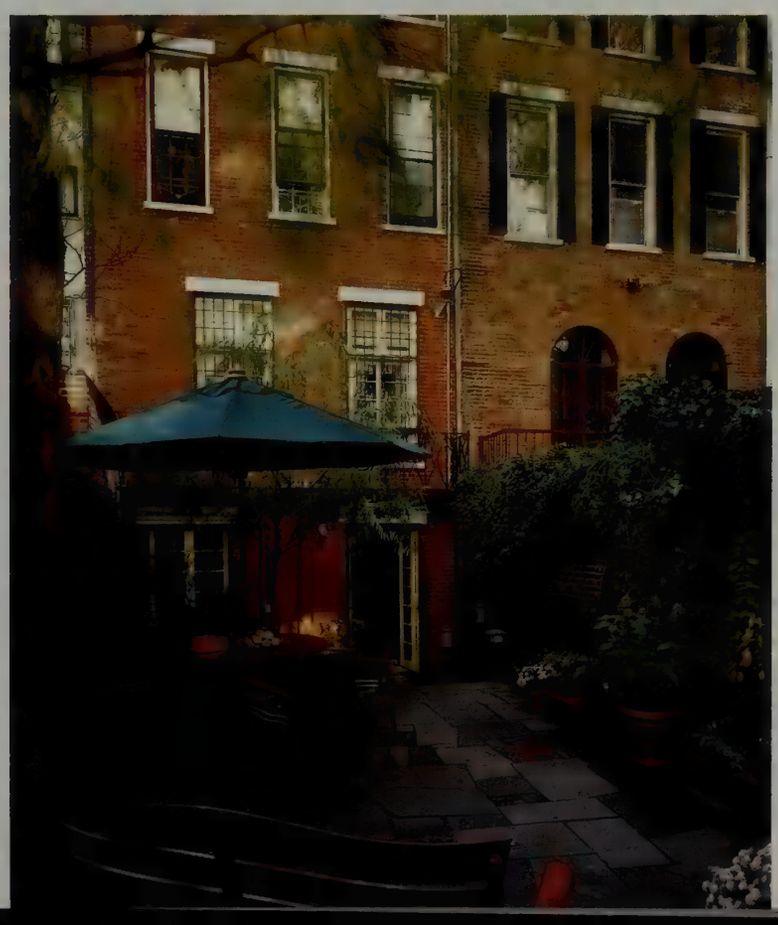
OPPOSITE: In the dining room is Bernard Lancy's poster for *Les Enfants du Paradis*. "I would never just buy a beautiful poster if I didn't know the film," Scorsese says. "It has to be an extraordinary film, with a special meaning for me." The 1870 French table and the chairs are from Mill House Antiques. Drapery fabric, Osborne & Little.

ABOVE: The fantasy of Cocteau's *La Belle et la Bête* is portrayed in Jean-Denis Malclé's 1946 poster. BELOW: Pieces from Triconfort furnish the garden off the dining room. "I'm not much of a gardener," says Scorsese. "In the tenements I came from we didn't have much room, although those big basil plants did pretty well on the fire escapes."

room opens to the garden, and Scorsese wanted it to have "a provincial country feeling." The fourth-floor study is the director's lair: He works and reads there, listens to music, screens films and watches a television that he often keeps tuned to the American Movie Channel. "I don't really like television," he admits. The violence? He smiles. "No, that doesn't bother me. It's the commercials, the situation comedies and the rock videos that are absolutely terrifying."

Houghton's greatest challenge was the open living space on the second floor. The old dumbwaiter shaft, now an elevator, bisects it and couldn't be repositioned, so she created two separate reception areas—"pockets of intimacy," as Scorsese puts it—making

continued on page 290



ART: VINTAGE MOVIE POSTERS

MEMORABLE IMAGES FROM HOLLYWOOD'S PAST

TEXT BY MICHAEL WEBB

Posters provide a colorful overview of the first century of motion pictures. The earliest examples, from around 1900, emphasized the novelty of the invention: an audience stirred by the projected image of a military parade or laughing at a gardener being drenched by his own hose. Within a decade, short films were being made at frantic speed, outdoors and in skylit lofts. Posters illustrated the genres—comedy, westerns, dramas, thrillers. The players remained anonymous until 1910, when producer Carl Laemmle (who would later found Universal Studios) ballyhooed Florence Lawrence, formerly known only as the Biograph Girl, for the company that employed her.

Within a few years a handful of stars had achieved international celebrity. Wherever Charlie Chaplin went, police had to control the crowds, and a million Russians greeted Mary Pickford and Douglas Fairbanks when they visited Moscow in 1925. These top stars justified their huge salaries by generating a constant flow of highly profitable films and by providing images with which they could be marketed. Theater owners showing a Chaplin short as part of a mixed program discovered that they could fill their seats by putting a cutout figure of the Little Tramp on the sidewalk and adding the words "He's here!" A French poster of 1919 shows Chaplin bestriding the Atlantic in his oversize boots; a Swedish poster of the 1940s for *The Great Dictator* required nothing more than the outline of a face with a stray lock of hair and a toothbrush mustache to achieve universal recognition.

Many collectors think that American movie posters were at their best from 1920 to around 1935. Major stu-



ABOVE: *Jezebel*, 1938. Paper; 41" x 27". The vibrant red of Bette Davis's dress in her role as a scandalous southern belle is used as the poster's background. Sotheby's, New York.

OPPOSITE: *Haunted Gold*, 1933. Paper; 41" x 27". A youthful John Wayne, in a promotion for one of his earliest westerns, is regarded by the film's villains. Christie's, New York.


LEON SCHLESINGER
presents
John
WAYNE
and "DUKE"
in
Haunted Gold
A 4 STAR WESTERN
with
SHEILA TERRY
ERVILLE ALDERSON
HARRY WOODS
OTTO HOFFMAN
MARTHA MATTOX
BLUE WASHINGTON
Directed by MACK V. WRIGHT
Associate Producer SID ROGELL
DISTRIBUTED BY
VITAGRAPH PICTURES
INC.



dios, like Fox, Paramount and MGM, spent freely to attract a more affluent and demanding audience than attended before the First World War. They succeeded, and flourished. Talented illustrators were employed in-house or were hired for specific assignments. Independent producers, notably the quartet of Chaplin, Pickford, Fairbanks and director D. W. Griffith, who together founded United Artists in 1919, launched prestige productions. Fairbanks commissioned posters for *The Thief of Bagdad* from Maxfield Parrish and Anton Grot that show him in the title role, swooping over an *Arabian Nights* city on a winged horse or a flying carpet.

The best posters of the silent era have a painterly charm. Stone lithography gave the illustrations a subtlety of color and shading that contemporary offset printing cannot rival. With some notable exceptions, the designs have little to do with the Roaring Twenties of legend. They reflect the small-town verities and virtues that still represented the American ideal away from the sophistication of New York. Valentino and Pickford embodied Victorian standards of romance and morality more than the hedonism of Scott Fitzgerald's Jazz Age.

The coming of sound changed all that. Studios scrambled to promote new stars and genres. Sound gave monsters and gangsters visceral appeal and spawned the movie musical. The first sound feature, *Don Juan*, was promoted as a swashbuckler, and its creaky music track marked a step backwards from pit orchestras and organs. A year later a few lines of spoken dialogue turned *The Jazz Singer*, an old-fashioned melodrama, into an overnight sensation. The poster, a stylized portrait of Al Jolson in blackface, is far more adventurous than the film itself. Cartoonist Al Hirsch-

King Kong, 1933. Paper; 81" x 41". To create a larger-than-life image of Hollywood's "tallest, darkest leading man," American studio artists worked from the production sketches of illustrators Mario Larrinaga and Byron Crabbe. Cinemonde, San Francisco.



Don Juan, 1926. Paper; 81" x 81". The most successful movie posters, according to poster expert Charles Matlack Price, are those whose graphics immediately convey a "clear simplicity of motive." Ciné-Images, Paris.

Movie Poster Prices

Although $198,000 is the record price paid for a movie poster, many posters can be purchased for a few hundred dollars each. Demand, rarity, design, color and condition greatly affect value. $1,000 to $1,500 is considered a good entry-level price for a desirable classic movie poster.

feld's poster for the 1929 *Hallelujah* captured the exuberance of King Vidor's all-black musical.

By the time most of the nation's theaters were wired for sound, the Depression had taken hold. Threatened with bankruptcy, movie producers abandoned the moral restraints they had accepted a decade before to ward off state-by-state censorship. The mood of desperation on the eve of the New Deal is mirrored in the posters of the early 1930s. King Kong stands atop the world's tallest skyscraper, clutching his cowering victim and swatting attack planes as though they were mosquitoes.

Freud would have loved it. James Cagney glowers and Jean Harlow smolders in a tight two-shot to advertise *The Public Enemy*, one of fifty gangster pictures released in 1931. The most resonant title of the era, *20,000 Years in Sing Sing*, appears in huge angular yellow letters on a prison wall. Skimpily attired chorines wave from the wings of an airplane

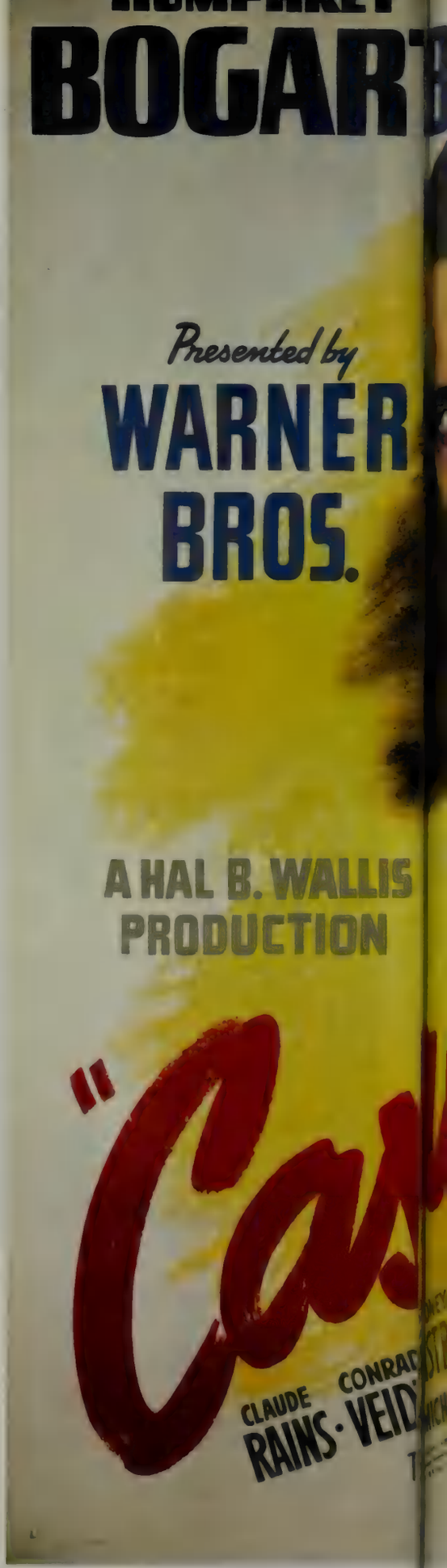
continued on page 291



ABOVE: *Bambi*, 1942. Paper; 81" x 81". Walt Disney was the first American to successfully promote animated movies to mass audiences. Motion Picture Arts Gallery, New York.



BELOW: *Strike Up the Band*, Al Hirschfeld, 1940. Paper; 81" x 41". Hirschfeld was a prolific caricaturist for MGM. The Last Moving Picture Company, Hollywood, California.





Casablanca, 1942. Paper, 81" x 81". Playing off a famous line from *Casablanca*—"Round up the usual suspects"—a Warner Bros. poster artist cleverly included all characters of consequence to the movie's plot. Only three such posters are known to exist. Cinemonde, San Francisco.

PRIVATE SCREENINGS

RE CREATING MOVIE MAGIC AT HOME

THEATER DESIGN BY THEO KALOMIRAKIS
TEXT BY NICHOLAS VON HOFFMAN
PHOTOGRAPHY BY PHILLIP H. ENNIS

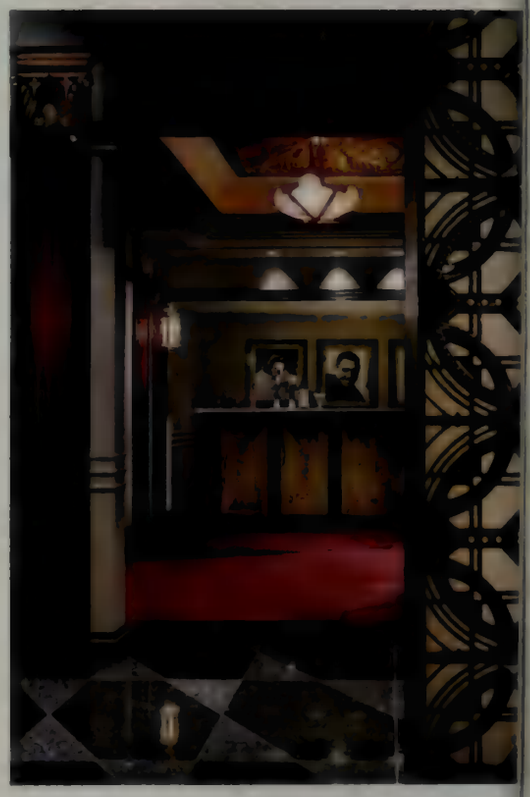
"A home theater needs foyers, outer lobbies and marquees, so by the time clients get to the auditorium, they feel like they've gone out for the evening," says home theater designer Theo Kalomirakis. ABOVE: The Uptown Theater, in a Los Angeles residence, features a 17-foot-high neon marquee and vintage movie posters.

Theo Kalomirakis had an incendiary beginning in the movie business. At age seven he almost burned down the family home in Athens while putting on his first movie show.

He had cadged a few of the magic, transparent strips from a local hatmaker who melted down discarded films and used the celluloid in the manufacturing process. The young Theo then took his precious strips of movie and played them in a projector he made with a cardboard box, a flashlight, a magnifying lens and a candle. The flame ignited the film strip and started the fire.

The fire was extinguished, but not Theo's love of movies. After going on to attend film and design school in Athens, he made a picture called *For A Few Performances Only*, which was shown at the 1972 New York Film Festival. He then enrolled in cinema school at New York University, but on graduating he detoured into a career as a magazine art director. He bought prints of movies, however, and set himself up with a projector one more time. "I started playing what are now known among my friends as movie orgies," he says. "We'd show films back-to-back from Saturday morning to Sunday night. That was when laser discs were just beginning, and mostly people were renting films."

As electronic means of showing movies improved, Kalomirakis plunged into a new kind of theater making. Continuing a tradition that began in the early days of filmmaking, when stars and studio executives from Ginger Rogers to Jack Warner had private projection rooms installed in their residences, he converted the basement of his house in the Park Slope section of Brooklyn into a home



ABOVE: Through the cast-aluminum Art Déco double doors, salvaged from a 1930s Colorado building, is a view of the theater's foyer, which features a full-service bar.

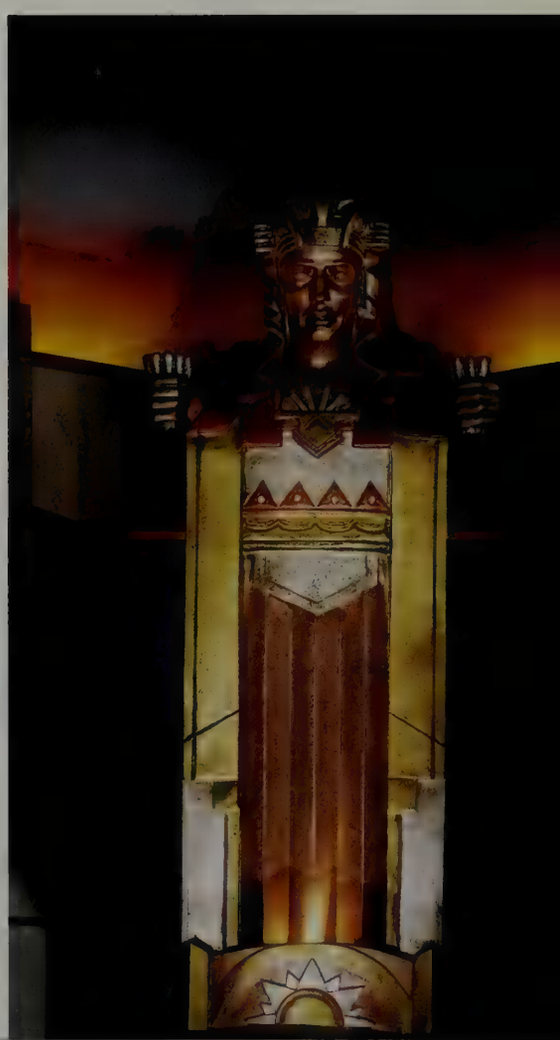




ABOVE: The bronze-, gold- and silver-leafed ceiling in the foyer—one of many elements inspired by Hollywood's Pantages Theatre—was built by the Warner Bros. prop department. ABOVE RIGHT: Lisa Lichtenfels's soft-sculpture ticket taker wears clothing from the 1930s.

"We'd show films back-to-back from Saturday morning to Sunday night."

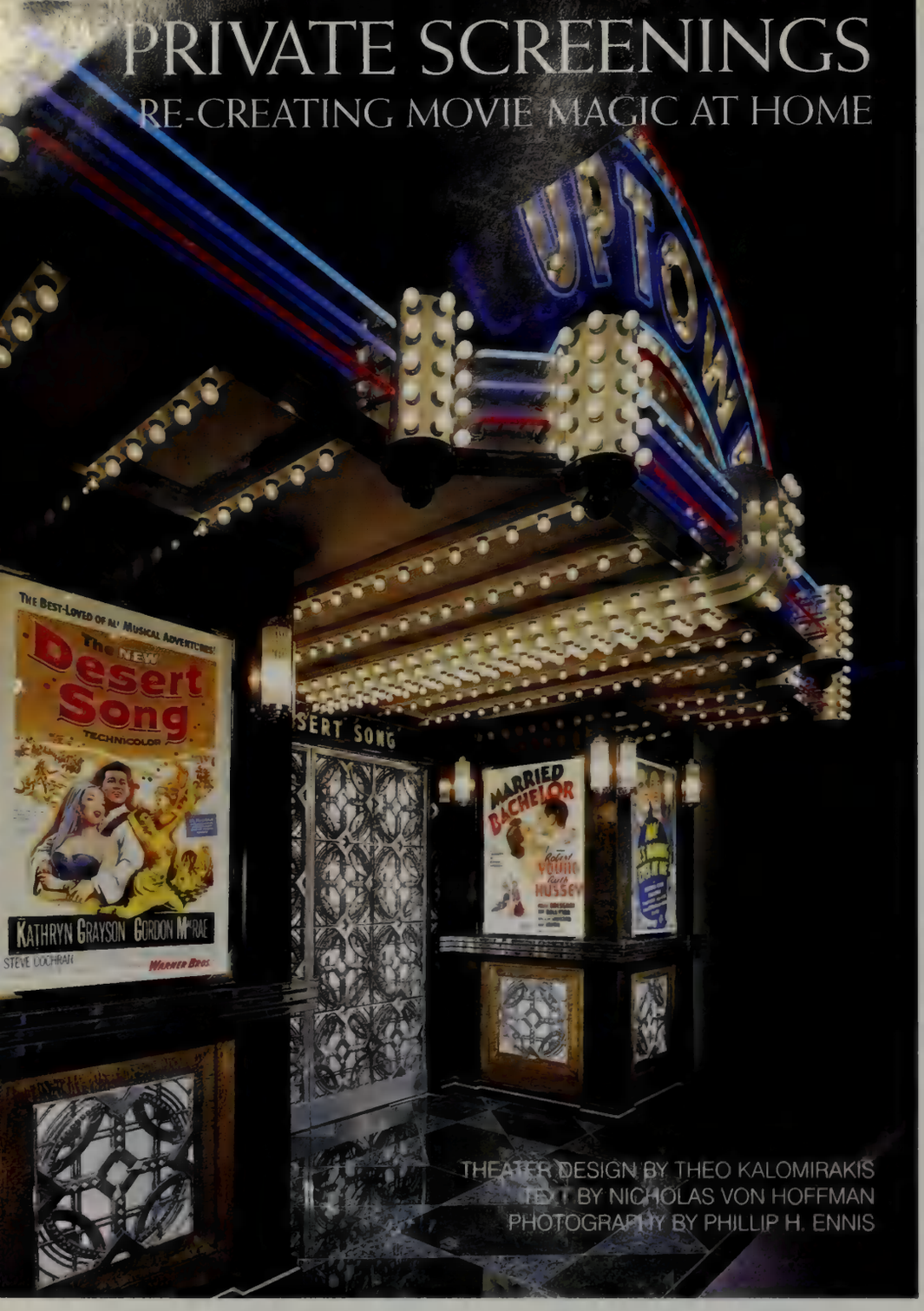




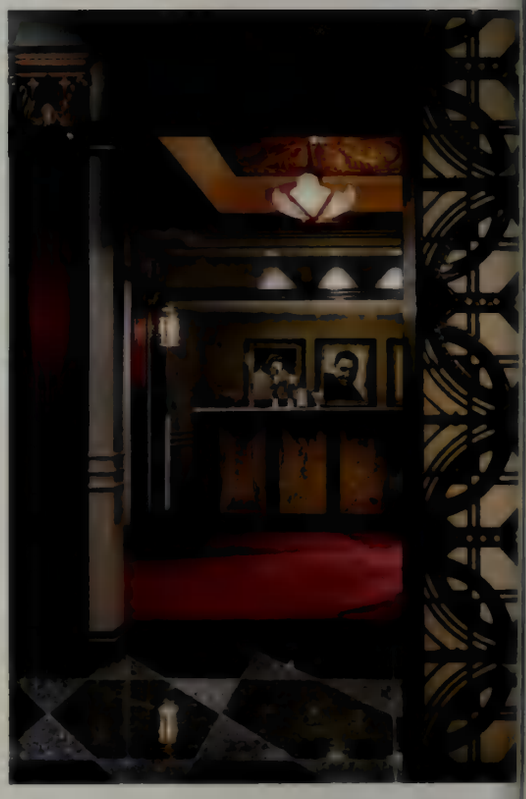
ABOVE: While Kalomirakis focused on decorative details such as the gilt side panels of the seats, which were cast from the original 1930 molds, lighting designer Paula Dinkel created a fiber-optic-lit sky that turns from day to dusk to starry night. RIGHT: One of a pair of metallic-leafed cast figures that flank the proscenium.

PRIVATE SCREENINGS

RE-CREATING MOVIE MAGIC AT HOME



THEATER DESIGN BY THEO KALOMIRAKIS
TEXT BY NICHOLAS VON HOFFMAN
PHOTOGRAPHY BY PHILLIP H. ENNIS



"A home theater needs foyers, outer lobbies and marquees, so by the time clients get to the auditorium, they feel like they've gone out for the evening," says home theater designer Theo Kalomirakis. ABOVE: The Uptown Theater, in a Los Angeles residence, features a 17-foot-high neon marquee and vintage movie posters.

ABOVE: Through the cast-aluminum Art Déco double doors, salvaged from a 1930s Colorado building, is a view of the theater's foyer, which features a full-service bar.

Theo Kalomirakis had an incendiary beginning in the movie business. At age seven he almost burned down the family home in Athens while putting on his first movie show.

He had cadged a few of the magic, transparent strips from a local hatmaker who melted down discarded films and used the celluloid in the manufacturing process. The young Theo then took his precious strips of movie and played them in a projector he made with a cardboard box, a flashlight, a magnifying lens and a candle. The flame ignited the film strip and started the fire.

The fire was extinguished, but not Theo's love of movies. After going on to attend film and design school in Athens, he made a picture titled *For A Few Performances Only*, which was shown at the 1972 New York Film Festival. He then enrolled in cinema school at New York University, but on graduating he detoured into a career as a magazine art director. He bought prints of movies, however, and set himself up with a projector one more time. "I started playing what are now known among my friends as movie orgies," he says. "We'd show films back-to-back from Saturday morning to Sunday night. That was when laser discs were just beginning, and mostly people were renting films."

As electronic means of showing movies improved, Kalomirakis plunged into a new kind of theater making. Continuing a tradition that began in the early days of filmmaking, when stars and studio executives from Ginger Rogers to Jack Warner had private projection rooms installed in their residences, he converted the basement of his house in the Park Slope section of Brooklyn into a home

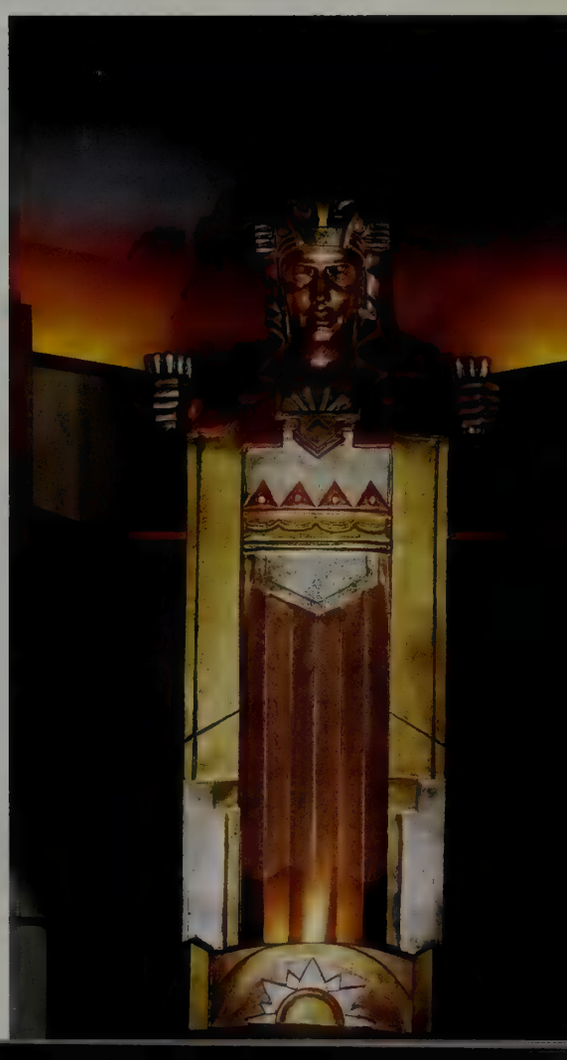




ABOVE: The bronze-, gold- and silver-leafed ceiling in the foyer—one of many elements inspired by Hollywood's Pantages Theatre—was built by the Warner Bros. prop department. ABOVE RIGHT: Lisa Lichtenfels's soft-sculpture ticket taker wears clothing from the 1930s.

"We'd show films back-to-back from Saturday morning to Sunday night."





ABOVE: While Kalomirakis focused on decorative details such as the gilt side panels of the seats, which were cast from the original 1930 molds, lighting designer Paula Dinkel created a fiber-optic-lit sky that turns from day to dusk to starry night. RIGHT: One of a pair of metallic-leafed cast figures that flank the proscenium.



movie theater. First the walls were painted and then he bought, at a dollar apiece, seats from an old movie house that was being dismantled. "I spent a month taking chewing gum off the bottoms," he recalls. People loved the finished product. "I began throwing movie parties. There was no curtain, but people were excited."

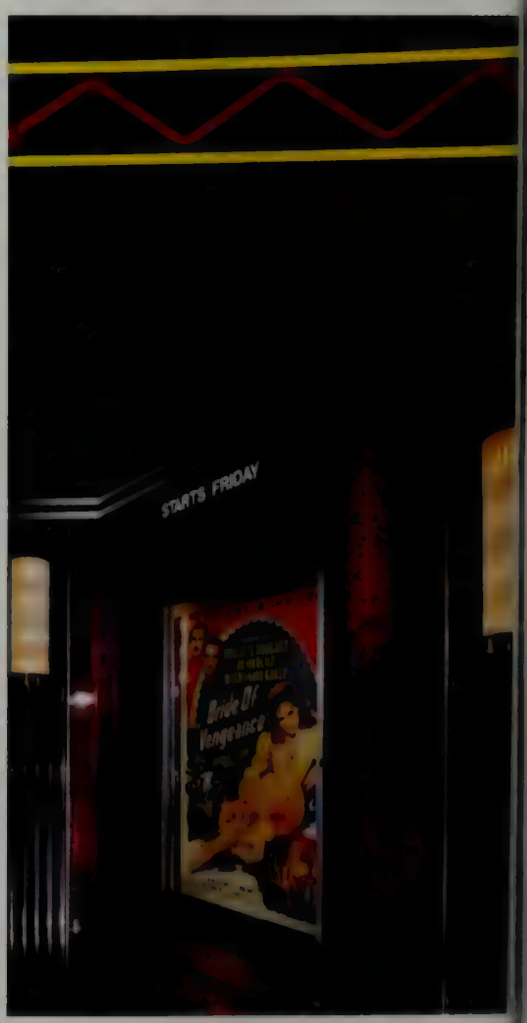
With the completion of his private theater came publicity from journalist friends and movie party guests. "The next thing I knew," Kalomirakis says, "I got a call from Ron Lauder. He said, 'I'm building a house in the Hamptons and want to see what you did.' He came with his entourage and asked, 'When can we start?' It was my first assignment."

He now has twelve theaters finished or under way and more work than he

ABOVE: "The entrance doors, which are made of bird's-eye maple, are versions of the elevator doors at the Bullocks Wilshire department store in Los Angeles," says Kalomirakis of the Ziegfeld Theater he designed for a New Jersey residence. BELOW: The black walls and silver-leafed plaster ceiling and friezes contribute to the Art Déco theme of the auditorium.



BELOW: In the box office, the poster display advertising the 1948 film *Bride Of Vengeance* is framed by maple wall panels accented with ebonized fluted columns.



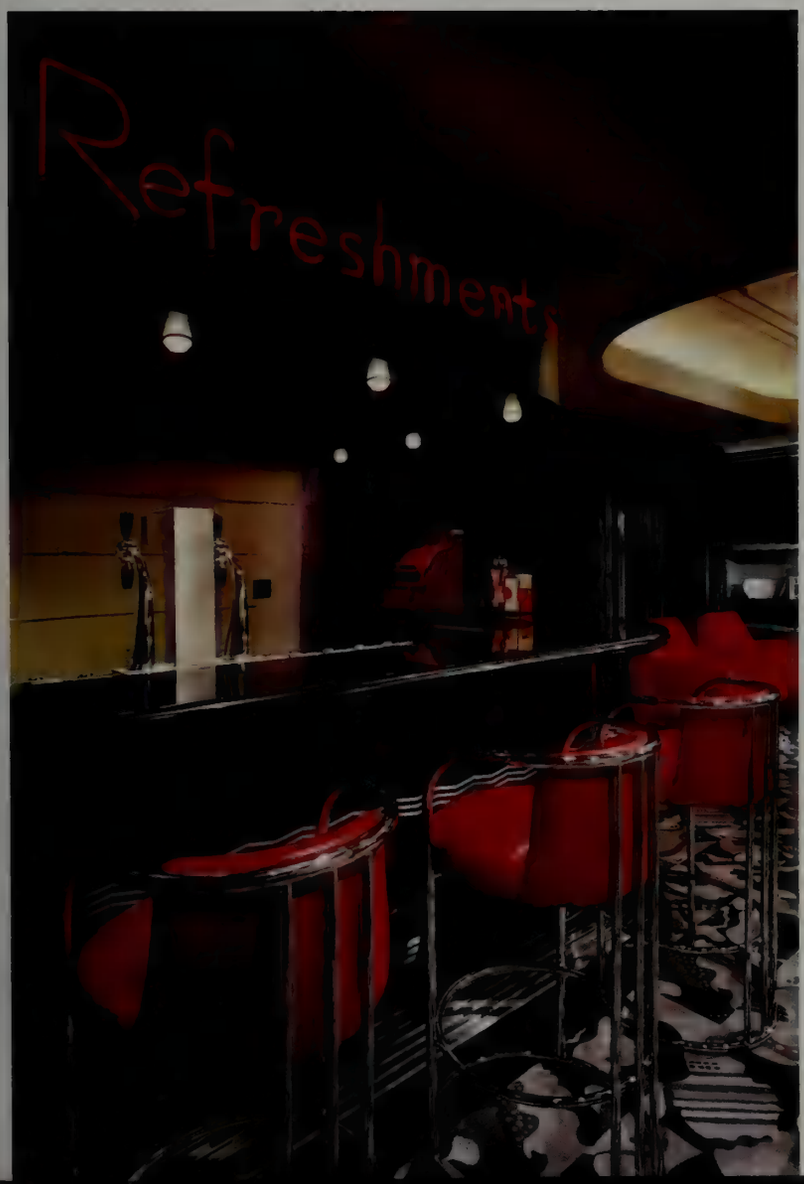


can handle. The theaters that he is designing have evolved considerably from the first one in his basement and the earliest ones in Hollywood. They have neon marquees, sleek refreshment bars, loge chairs and theater curtains in red silk fabric, and fiber-optic-lit ceilings that go from day to dusk to starry night in the course of an overture. "My work has much more residential, architectural integrity," observes Kalomirakis, "without sacrificing the theatrical fun."

The only regret a critic might have about his work is that so few people will be able to enjoy it. His theaters cost too much for most of us, but all of them are delightful, visual candies, jeweled hatboxes, perfect for an age that increasingly chooses to take its entertainment at home. □

"A home theater is an environment; I avoid at all costs creating a room. Fifty percent of the space goes to the auditorium and fifty percent to the spaces that lead up to it," explains Kalomirakis. ABOVE: Guests reach the Ziegfeld's box office through a 40-foot-long lobby dominated by a neon sign. BELOW: The refreshment bar is black granite with chrome inlays.

BELOW: The carpeting in the foyer is a Schumacher reproduction of the carpeting in Radio City Music Hall designed by Donald Deskey. Dakota Jackson sofa and chair.







For the overtures of epic movies like *Dr. Zhivago* and *Ben-Hur*, Kalomirakis conceived an auditorium where the lights dim halfway, the main curtain opens and a second, fiber-optic black curtain offers a show of blinking stars. The red silk fabric on the curtain and chairs is from Schumacher.

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THE SHEIK'S LEADING MAN AT FALCON LAIR

continued from page 127

the naked-to-the-waist gypsy had the features of Rambova.

A further reminder of his wife was the loot from their European trip. Too much for Whitley Heights, it was too little for Falcon Lair, so at first Valentino left several rooms unfurnished. Consumed by loss, retreating into solitude, he bought some adjoining acres of land and built a high wall around the estate to protect himself from the curiosity of fans when he went horseback riding. To avoid being sighted at service stations, he installed a hundred-and-twenty-gallon gasoline tank in the garage.

During his time off from *The Eagle* (1925), his first movie for United Artists, Valentino took long horseback rides, tinkered with his luxury cars and cooked spaghetti dinners for Lillian and Dorothy Gish, his bachelor friends Beltran y Masses, director Robert Florey, cameraman Paul Ivano and former New York policeman Luther Mahoney, his man Friday. Then, in October of that year, Rambova announced her intention to file for divorce. Valentino's first reaction was to go for a drive, lose control of his car and crash into a telegraph pole; his second was to contemplate suicide. When Beltran y Masses found him sitting in a chair, holding a gun to his temple, the artist crept up behind him and snatched the weapon away.

A few weeks later the crisis seemed to have passed. Valentino went on a series of compulsive spending sprees at auctions, buying a set of sixteenth-century Florentine chairs for the dining room, a pair of carved oak doors for the front entrance, armoires, chandeliers, Moorish screens and, to add to his collection, antique armor, firearms and daggers. As the rooms of Falcon Lair were not large, a house that at first seemed underfurnished eventually became weighed down with clutter.

And when Valentino commissioned Beltran y Masses to paint him as a Spanish grandee, his life at Falcon Lair began to echo his role in *Blood and Sand*, as the matador from a poor family who struck it rich, set himself up in a naively pretentious mansion, became estranged from his wife and fell for a predatory charmer. Hoping to exorcise the ghost of his lost love, he decided to go out in the world again, dandied himself up like his alter ego framed in the hallway, met the voracious Pola Negri at a party and began an affair with her.

His two final movies, in which Valentino reverted to the elegantly macho roles that Rambova always disapproved of, completed the exorcism. He followed *The Eagle* with the equally popular *Son of the Sheik*, which had a triumphant Los Angeles premiere on July 9, 1926, almost a year after the actor moved into Falcon Lair. Following the premiere he went on a cross-country tour and while in New York suddenly collapsed with violent stomach pains and was rushed to the Polyclinic Hospital. Doctors diagnosed a bleeding ulcer, but complications set in when he developed peritonitis. On August 23 he died of endocarditis and septicemia.

While thousands of fans went into shock, Valentino's friend Mahoney made a quick trip to Falcon Lair and nipped a scandal in the bud by removing Pola Negri's negligees from a bedroom closet. Four months later his business manager put the house and its contents on the auction block, raising less than a quarter of the one million dollars that Valentino's heirs hoped for. (His brother and sister were the main ones. To Rambova he left one dollar.) Over the years Falcon Lair has changed hands several times, often remaining empty between owners but always guarded by private security police to discourage sightseers and deranged, elderly fans of both sexes hoping to break in and spend a night in Rudolph Valentino's bedroom.

Today the whole area is suburbanized, of course, but Falcon Lair remains the only house on a dead-end road full of potholes and thick with dust from an eroded hillside. With its walls repainted their original white, it's the last survivor of a haunted area whose other famous estates—the Frances Marion ranch, Buster Keaton's Italian palace, John Gilbert's Mediterranean villa—have long since fallen to the developer and the bulldozer. □

THE "IT" GIRL'S NOTORIOUS HOUSE

continued from page 129

life and a disgrace to the community." Flouting convention further, Bow did her own decorating; the result was a style (or lack thereof) that fellow Paramount actress Louise Brooks would later label "Disneyland." "Each room was different," Brooks explained. A visiting journalist described the house best:

It is just an ordinary stucco bungalow, but inside it is exactly like Clara. The beautiful and the bizarre, the exquisite and the commonplace, mingled in hopeless confusion.

A gaudy doll in frowsy skirts and wig leans against a wonderful Ming lamp. A huge fuzzy teddy bear with a pink bow around his neck occupies a corner of the luxurious brocaded davenport. The center table is a fine thing of carved oak and the rugs are awful imitation Chinese. The lamps look as if they had come from the five-and-ten cent store, but the shawl on the piano might be worn by a Spanish Infanta.

Bow's most prized possessions: a Panatrope, the first electrically amplified and motored home phonograph; a signed photograph of Rudolph Valentino ("the greatest actor, bar none, who ever lived," she informed guests); and a made-to-order bed with a mirror in its canopy. "And facing you as you lay on it," chuckled one former lover sixty years later, "was this great big gold Buddha with one red eye and one green eye. What a screwy dame she was! She was wild, and I loved her for it."

Bow's pride and joy was her "Chinese room," a nook devoid of light and done—or, in the consensus, overdone—in a red-, gold- and black-lacquered wallcovering; red and gold Oriental draperies; thick Chinese carpets, cabinets and lamps; a huge, specially made red-and-gold damask sofa; a large, grotesque lacquered god perched on a carved pedestal; and, for Occidental contrast, framed photographs of Tom Mix and Gary Cooper. "Clara," wrote Mix, "I have nothing to say. I already said it." Cooper's inscription was less cryptic: "To Clarita, whom I love, whose beauty and life

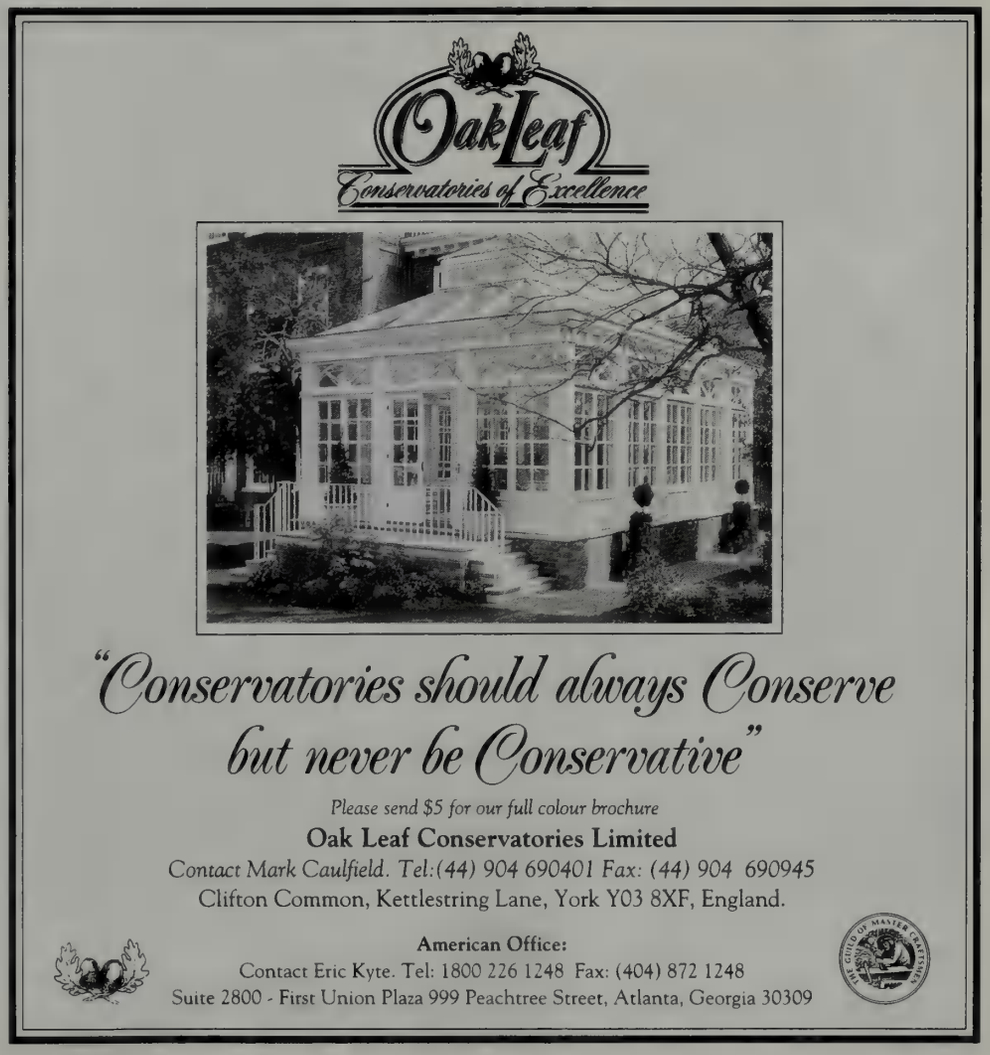
by day are real as the sun at noon, and by night have all the mysteries and allure of the northern lights, with the softness of the summer moon. You are that. I love you, Garyito."

The Chinese room reeked of incense, which rose in clouds from a brass burner. Bow called it "a *loving* room, not a living room," and held trysts there. None, however, included members of the USC Trojans, who were frequent guests in her home. Despite tales of orgies, in truth Bow treated the players as kid brothers, inviting them to parties for pals such as Joan Crawford, Jane Peters (who would soon change her name to Carole Lombard) and injured Trojan teammate Marion Morrison (who would soon change his name to John Wayne). The sole rowdy incident occurred at 4:00 A.M. on Bow's front lawn, when she accidentally broke Trojan tackle Jesse Hibbs's thumb in a touch-football game.

The advent of talkies marked the beginning of Bow's end. Instantly self-conscious of her Brooklyn accent and nervous stammer, she was further hampered by dull formula films. A series of scandals made lurid headlines, and Bow's public turned on her. Discarded and disgraced, she suffered a nervous breakdown, broke her Paramount contract and fled Hollywood in 1931. She was twenty-five years old.

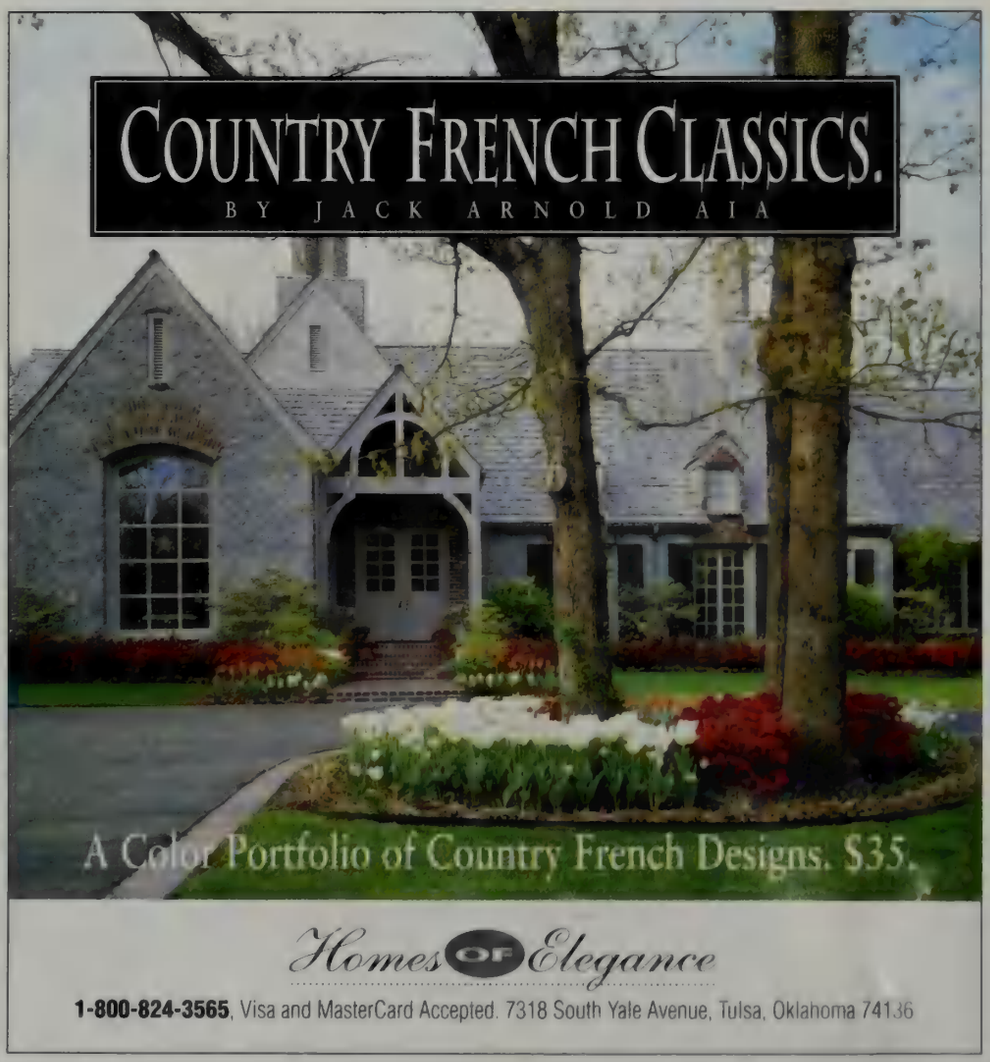
In the thirties Bow wed cowboy star Rex Bell, made two films at Fox for $125,000 each and then opted for permanent retirement. "I've had enough," she told reporters. "I don't wanna be remembered as somebody who couldn't do nothin' but take her clothes off. I want somethin' real now." Reality meant living on a six-hundred-thousand-acre desert ranch in Searchlight, Nevada, with her husband and two sons. At first this seemed to suit her, but Bow's familial legacy of mental illness soon became evident. After several stays in private sanatoriums, she returned to Los Angeles. Shunning all interviews, Bow spent her days painting, reading and swimming. She died in 1965, a survivor and casualty of the era she embodied. □







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THE GREAT PROFILE ON TOWER ROAD

continued from page 135

Maloney, Barrymore's vulture. He was king of the mountain, Costello his queen. He designed a stained-glass window for the trophy room depicting himself and Costello, arms entwined, gazing out to sea.

Yet the house seemed often as much a burden as a pleasure, the vaulted rooms cavernous and cold, the collected treasures only objects after all. They spent their happiest times on the patio with the children, eating dinner at a card table near the pool or in the dressing room off their bedroom. Barrymore would remember one Christmas Eve in front of the fire reading *A Christmas Carol* to Costello and the children as paradise lost.

For, unable to love himself, John Barrymore could not believe that any woman could love him. Spurred by heavy drinking, his destructive, paranoiac jealousy soon erupted. Costello discovered that her gentle, adoring husband could be a fiend. "I want to be your friend," she wept after one harrowing onslaught. "Didn't you ever have a woman who was a *friend*?" But it was not only jealousy and drinking that doomed their marriage. Just as John Barrymore quickly grew bored with a stage role, so he inevitably tired of playing husband. He began to think of the original Vidor bachelor dwelling as "Liberty Hall."

In 1931 Warner Bros. declined to renew his contract. Though he made a number of excellent films afterward—*A Bill of Divorcement* (1932), *Topaze* (1933), *Reunion in Vienna* (1933), *Counsellor at Law* (1933), *Twentieth Century* (1934)—the disintegration of his marriage to Dolores Costello marked the disintegration of Barrymore the man and actor. His fourth, helpless marriage to Elaine Jacobs, a nineteen-year-old college student, proved an unmitigated disaster. When they divorced in 1940, he was deeply in debt, far gone in alcoholism and reduced to parodying his former greatness on the Rudy Vallee radio show or in wretched films like *Playmates* (1941). Some thought his antics a heroic effort to pay off his debts; others reflect-

ed that John Barrymore had always had a taste for degradation.

The *Infanta* quickly sold at auction; Tower Road also went on the block. "Frankly," Barrymore remarked, "it was a kind of nightmare, but it might appeal to somebody—maybe some actor." But nobody wanted his "Chinese tenement," as he ironically dubbed it. He had lavished half a million dollars on his creation over the years, the equivalent of more than three million today. Ex-wives, lawyers, managers, creditors and his own profligacy had stripped the property of most of its treasures. Barrymore lived alone atop his eminence, his footsteps echoing in the empty rooms. Another gardener served as caretaker; Ruth Pocorny functioned as housekeeper, business manager and nurse. And there was always a hired retainer to serve as valet, chauffeur, bartender and keeper. Diana Barrymore, his daughter by his second wife, visited briefly, but the reunion ended, as had his marriages, in acrimony. Except for a few loyal drinking pals, the once great actor was essentially alone.

At the broadcasting studio on May 19, 1942, John had scarcely begun to ham the lines, "But, soft! what light through yonder window breaks?" when he collapsed in Rudy Vallee's arms. He died on May 29 of bronchial pneumonia, lung congestion and a lifetime of suicidal self-neglect.

He had sixty cents in his pocket when he was taken to the hospital, personal debts of two hundred thousand dollars. His will, dividing his estate among his three children, was a futile gesture; when his estate was finally settled in 1959, creditors and the IRS still had not collected in full.

Stars like Katharine Hepburn, Candice Bergen and Marlon Brando eventually occupied Bella Vista, as it was called after Barrymore's death. But the estate atop Tower Road is inextricably connected with the flamboyant, sardonic, brilliant actor who both created his fantasy kingdom on its heights and destroyed it. □

continued from page 145

personal taste. The double-height, half-paneled living room displayed an eclectic grouping of furniture and art that he loved and would go on to install in other houses.

In one corner, he placed a desk and a large wood table that served as a second desk or a dining table. On the wall above was a life-size painting of himself, looking more like a European banker than a Hollywood star of horror films.

In another corner of the room, he arranged several leather-covered chairs and single beds, which were adorned with Persian rugs and large pillows to make a comfortable sitting area for late-night reading or gatherings of friends at his frequent parties.

Along the walls Lugosi hung his favorite paintings and drawings, with subjects ranging from the Russian countryside to an overgrown cemetery to a bridge in China.

He also had a collection of hand-carved pipes that he loved to display and use. One of his favorite possessions, which hung on a wall in the living room, was a scroll signed by studio workers, friends and family upon the completion of *Dracula*.

Friends were important to Bela Lugosi throughout his life. "My father entertained frequently at the North Hudson Avenue house in the early 1930s, and at all his subsequent residences in later years," his son remembers. "An evening included lots of good food and wine, conversation, music and often dancing. As a little boy in the 1940s, I remember being kept up by parties that lasted late into the night.

"But he didn't usually entertain the Hollywood crowd at home," he continues. "His friends were artists, writers, musicians, dancers and members of the local Hungarian community." One of his favorite guests was the well-known Hungarian concert pianist Ervin Nyiregyhazi, who entertained Lugosi and his friends at the Steinway grand piano.

In 1932 Lugosi left his Hollywood house. The following year he married Lillian Arch after a two-year courtship. The couple had eloped to Nevada, thinking they had thrown reporters off the scent. But they returned to Hollywood to read about their "secret" marriage on the front pages of the local papers.

Although Lugosi's career was thriving, Hollywood would only cast him in horror films, and then it stopped making horror films altogether. *The Raven* (1935) was so terrifying that British parents launched a protest. In 1937 the British Board of Film Censors halted the import and screening of all horror pictures. Hollywood studios, which derived a large portion of their income from Great Britain, promptly stopped making the films.

Lugosi's Hollywood career collapsed overnight. In 1937 he had only one movie part, as an enemy agent in the serial *S.O.S. Coast Guard*. In 1938 he received no roles at all. With movies denied him, the actor returned to the stage and took parts on radio programs.

A year later the Hollywood studios ended their ban on horror films, and Lugosi promptly returned to the screen, costarring in the popular *Son of Frankenstein* (1939) with Boris Karloff. Many critics claim that Lugosi stole the film from Karloff, but, unlike his costar and friend, he never recaptured his earlier professional acclaim.

Until his death in 1956 Lugosi appeared in low-budget horror pictures and conducted personal appearance tours with a Dracula theme. Lugosi sometimes referred to a "Dracula curse" on his later work.

Like so many other Hollywood stars of his era, he had become typecast and then outlived his career. But like so many actors and actresses who endured that fate, Lugosi will always be remembered for just those roles that eventually proved his undoing. No one who has seen *Dracula* can forget Lugosi's frightening performance as Count Dracula or his memorable words as he thrilled to a chorus of wolves: "Listen to them—children of the night! What music they make." □

DIAMOND LIL'S GLITTERY LOS ANGELES APARTMENT
continued from page 149

and much of this independence—or narcissism—is preserved on-screen. "I carry the sex interest, the love interest, the drama, and the humor—and sometimes the tragedy." Despite the inflated self-esteem, West managed to reiterate, again and again, her belief in the sexual autonomy of women and the naturalness of sex in general. Before Mae West, no one had dared to articulate these ideas on-screen, and no one has done so with anything like her style since.

But behind that style, for all its bravado, West led a different, rather odd and hidden life back at the Ravenswood. Although she explained to a reporter that the reason she chose not to move on to a large house like "everybody around here who gets in the big money" was that she liked to be near people and "feel 'em around me," West was not conventionally social. She did not entertain—she received. She received reporters; luminaries who came on pilgrimages and were kept waiting downstairs while she decided if she would allow them up (Davis was admitted, Dietrich turned away); lovers, of course, whose numbers were as legion as their tenure was brief; and the psychics who presided over the occasional séance, which was probably the closest the actress ever came to throwing a party.

West was protective of her family and the two men who did remain in her life for substantial periods. Her sister, Beverly, consistently lived with her, either at the Ravenswood (where West often rented a second apartment for her relatives), on West's ranch in the San Fernando Valley or in her beach house in Santa Monica. Her brother and her father also came to stay. Jim Timony, her lawyer, manager and onetime lover who, together with the star's mother, helped launch her theatrical career, lived in an adjacent Ravenswood apartment long after he ceased playing much of a professional or a romantic role in West's life. Paul Novak, a bodybuilder and former Mr. Baltimore, moved in with her in 1955 and until she died in 1980 served as, variously, her lover, bodyguard, secretary, driver and most faithful friend.

Mae West's old age had more than a touch of Norma Desmond in it. After the failure of *The Heat's On* in 1943, West went back to the stage, toured with a nightclub act in which she was surrounded by muscle men, made recordings of her songs and wrote her memoirs. In 1970, nearly thirty years after she'd made her last movie, she returned to Hollywood to play a campy, sex-addicted theatrical agent in *Myra Breckinridge*, and in 1977, at the age of eighty-four, she appeared in *Sextette*, an adaptation of her play about a woman who has six husbands. To cope with the actress's then enfeebled memory, a microphone was hidden in her voluminous wig so that the director could feed her her lines.

In her last years there the Ravenswood fell under somewhat *Sunset Boulevard*–like decay. Because of the abundant jewels she was fond of wearing, West had always been afraid of attack and robbery, and early on she had fitted the apartment with bulletproof-glass windows and a reinforced-steel door. Fearful of the damaging effects of sunlight and fresh air on her beauty, she kept the blinds permanently drawn and the air conditioner perpetually humming. These cool, dark, closed rooms—"cloying and airless," Cecil Beaton described them when he came to photograph her for *Vogue*—became cluttered with tokens of the actress as she preferred to be seen: There were paintings of her young and naked, a prized nude statue of West on the piano, and photographs Beaton found "retouched beyond human likeness" that froze her image in a way that the once gleaming but now dust-swirled mirrors could not. Mae West grew nearsighted at the end, and perhaps that was a good thing, for the apartment in which she had taken lifelong refuge ended up decaying along with its gifted inhabitant. At the Ravenswood, the public and the private Mae West ultimately merged. Time had ravaged them both. □

HIS COUNTRY ESTATE IN ENCINO
continued from page 153

suffered from claustrophobia. There wasn't another house within three miles of the ranch in Encino, and he was comfortable there, despite his fears of prowling kidnappers. He offered the owner double the rent he was paying—quite a gesture for a man of Fields's penurious nature—but his offer was refused.

After his year in the Encino ranch house, he lived in Bel-Air and in Hollywood, among other West Coast locations. He liked and owned luxurious sports cars, but he had surprisingly few other personal possessions. The houses he lived in were already furnished. He just had to put his books on the shelves (he was a voracious reader), hang some pictures, toss his papers on the desk, and he was settled. Yet he did have a sentimental side. For he left Encino with a piece of "furniture" to which he had become too attached to leave behind. The wagon bar went with him to his next residence, and his next.

To moviegoers the world round, W. C. Fields was the man they saw on the screen: braggart, con man, henpecked misogynist, drunkard and confirmed misanthrope. But he was well loved and would become a cult figure to cinema buffs. He awakened in audiences, particularly males, a sense of shared experience. His gripes and grumbles were almost always directed against the establishment and its symbols.

W. C. Fields himself began having difficulty drawing the line between his private and film personalities. On-screen he portrayed a man who did not embrace the conventions of home, hearth and family. Offscreen he moved from house to house, unable to make a commitment to remain very long in one spot. There might have been one exception: the ranch in Encino. He very much liked being the country squire. More important, there was something about the place that gave him a sense of belonging. And that, even the nihilistic Fields knew, was what going home was all about. □



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KING KONG'S FAVORITE COSTAR AT HOME IN LOS ANGELES
continued from page 163

had been put up around it, with barbed wire on top, and it was awful to see it like that. Now it's part of a complex of small condos. So it goes, I guess. But how beautiful it was when I first knew it!"

Wray had bought the place with her own money from silent-film star Florence Vidor, who was in the process of divorcing King Vidor to marry Jascha Heifetz. The living room had a beam ceiling and a brick fireplace; the dining room looked out on a rock garden and came with redwood paneling, a wide-oak-planked floor, and a Jacobean-style table and chairs purchased from Mrs. Vidor. Today, Wray reproaches herself for her too-elegant intentions: "I probably made a mistake to have French furniture in my bedroom—I mean, it was a farmhouse."

For all that, the place belonged recognizably to a movie star. There was a tennis court, and a guest cottage decorated by the fashionable Harold Grieve, who Wray recalls covered the sofa in blue denim scored with diagonal bands of red. There were all the expected pleasures—tennis parties, lawn parties, parlor games played with old-fashioned ardor. Ronald Colman came to play, and Loretta Young, and Edwin Hubble, the astronomer, who had been a fellow Rhodes scholar of John Saunders's at Oxford. Cary Grant showed up—Wray had appeared with him on Broadway in 1931 in the short-lived musical *Nikki*, based on Saunders's novel *Single Lady*, a tale of ex-warriors of the sky who, unable to get down from the high nervous pitch of flying and fighting, drifted blindly onward to self-destruction, just as Saunders himself would do. Edward Steichen, who had photographed Wray back East, appeared one day with Clare Boothe (not yet Luce) in tow—"She had a big nose then, but she was very stylish, very sharp and quick-thinking; she already had a self-image that she had to support. And oh," Wray says, just remembering another guest, "Gary Cooper! I'd starred with him in *Legion of the Condemned*, a 1928 silent written by John Saunders. Neither Gary nor I thought we had a chance to compete with stage actors, we were sure we would be all through when sound came in. Gary showed up for one of our afternoon parties wearing a nylon suit and he asked smokers to stay apart from him; he just sat there quietly, keeping smokers away. He realized he was probably flammable."

Off the living room there was a soft-green-canvas-covered porch with a rosewood-and-satinwood Ping-Pong table. Wray and Saunders had the porch enclosed with glass doors and added a Jacobean-style bar that could be rendered recondite by means of an electronic sliding panel. "The first four or five drinks John enjoyed very much, and then it overwhelmed him," she sighs. "He'd gotten started on drink during Prohibition—it all began so lightheartedly. I remember our sitting at that bar in December 1936, listening for those seventy world-stopping seconds to the abdication on the radio; it seemed like something had come apart, that that tight little island had come loose."

> Kong gently whacked aside the likes of Harlow and Garbo, making a place for Fay Wray.

Something else had come apart. "That John had gone to Europe without me in the first year of our married life, and had a romance, tells you a lot," Wray says. "He wanted to take the route Hemingway had taken." In 1938, ten years into their marriage, while Wray was off doing summer theater in New England, Saunders moved out, leaving no forwarding address. Later he sold the house and furniture out from under her—for cash, all of which he pocketed; he also stole their baby daughter (Wray got her back after an urgent search). Saunders, having fled Hollywood, ultimately found seclusion in Florida.

For Wray there appeared two rainbows between storms. Sinclair Lewis fell hopelessly in love with her, and honored that love by writing her a play—*Angela Is Twenty-two*—about a young girl smitten with an older man, what else. "He said he liked my thinking," Wray recalls. It was while she was performing in summer theater in Skowhegan, Maine, that she caught the studious eye of the playwright Clifford Odets. "He had an enormous aura of sensory talent—you just felt he could touch life with his emotions. He later told friends that I was the one love of his life."

Meanwhile, John Monk Saunders's fresh start in Florida had soured; his life had become a torment of nervous unrest, and in March 1940 he walked into a closet in his cottage in Fort Myers and hanged himself by the red-and-white cord of his beach robe. He was forty-two. "He had always wanted to live dangerously and die young," Wray says. "He was weak, but it must have taken some wild, crazy strength to end his life that way."

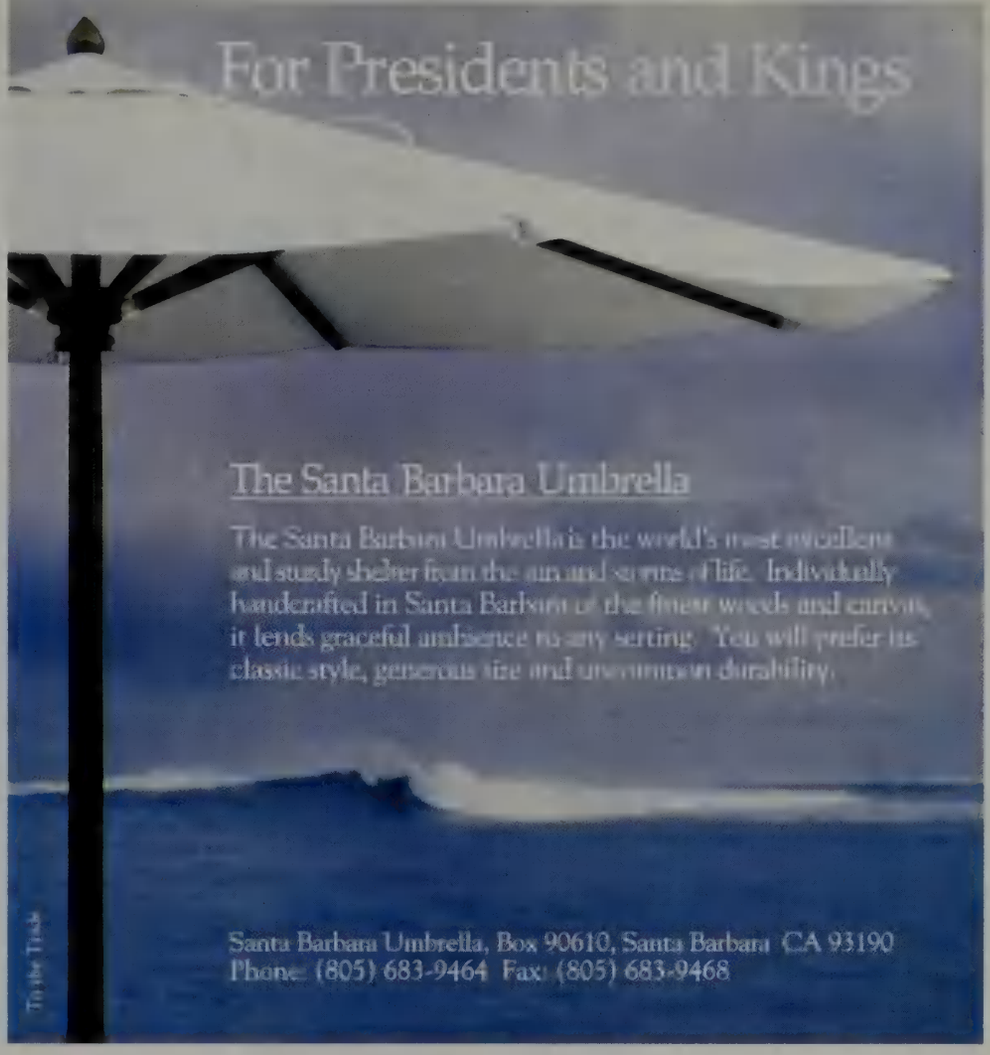
Two years later Wray's life began again when she married—in the St. Regis hotel suite of Colonel William J. Donovan, with only the Irving Berlins, the William Paleys and David O. Selznick in attendance—a second Academy Award–winning screenwriter, the brilliant Robert Riskin (*It Happened One Night, Mr. Deeds Goes to Town, Lost Horizon* . . .). Whereupon she retired from the screen to live happily ever after. But some bastard meteor fell across their stars—in 1950, at the age of fifty-three, Riskin suffered an enfeebling stroke. He died five years later, leaving Wray with their son and daughter to bring up. She eventually made a comeback in character roles in such films as *Small Town Girl* (1953), in which she played Jane Powell's mother, *Queen Bee* (1955), which starred Joan Craw-

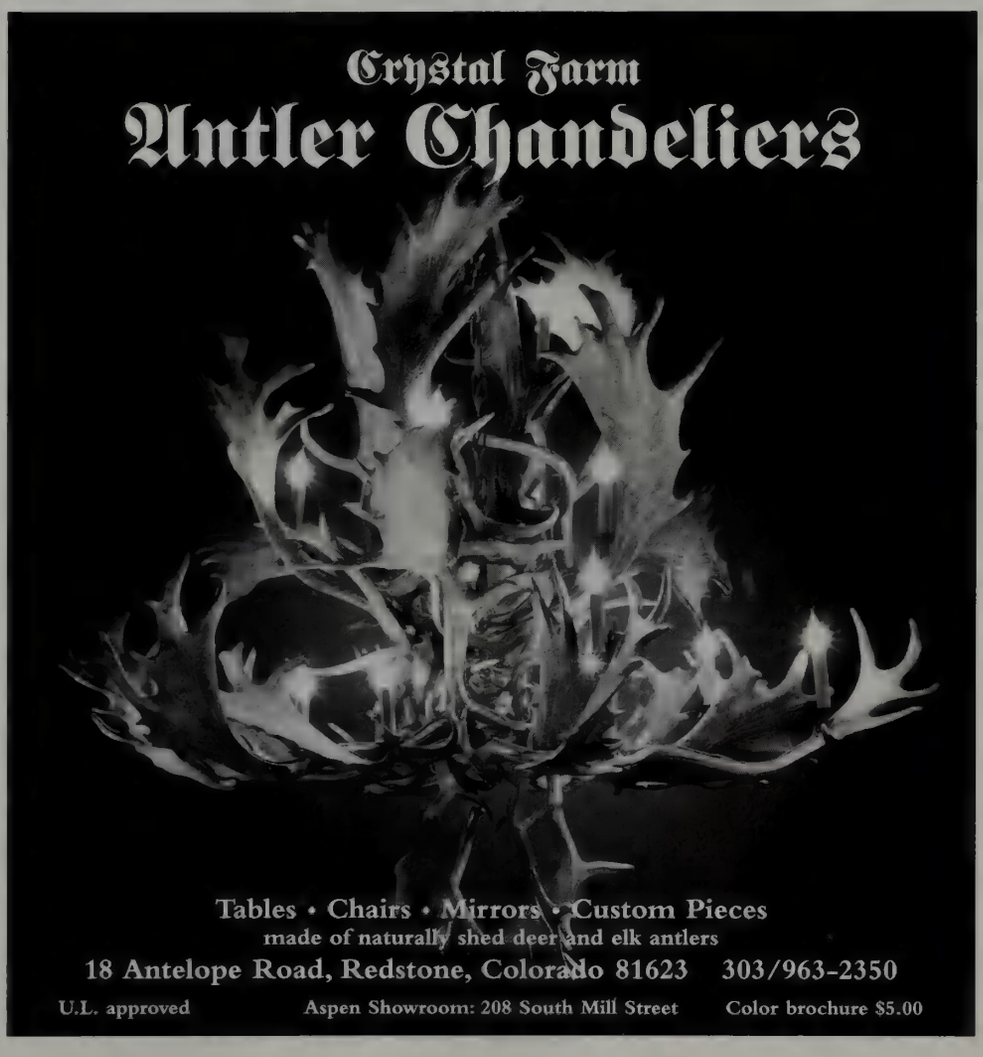
ford, *The Cobweb* (1955), *Hell on Frisco Bay* (1956), *Tammy and the Bachelor* (1957), with Debbie Reynolds as Tammy and Wray as the mother of the bachelor, *Rock Pretty Baby* (1957) and the punk *Dragstrip Riot* (1958), her last film. "I was embarrassed to be in some of them but glad to have the money," she confesses. "I went through the motions of what was expected of me." And there was television. "I was still working on the day Kennedy was shot," she notes.

In 1970 Wray married Sanford Rothenberg, a prominent neurosurgeon some thirteen years her junior, who had been one of Robert Riskin's doctors (he died in 1991). Now she turned seriously to writing. Her autobiographical play, *The Meadowlark*, was put on in 1985, with Wray's daughter by Saunders playing Wray's mother. Her 1989 autobiography, wittily titled *On the Other Hand*, revealed her to be the writer she was born.

Fay Wray looks back on her life without a hint of asperity. "It's not fair when people blame Hollywood for the desperate things that happened to them," she says. "I've had a beautiful life thanks to films." She can close her eyes and see a town when pepper trees grew on Hollywood Boulevard and everybody knew each other. "I remember my first Academy Awards ceremony. It was in 1931. There were just a dozen or so tables in a hotel room—the Oscars didn't get big until much later. I was wearing a lovely white silk jersey and I was there with John Saunders. He won for writing *The Dawn Patrol* and made a little speech. Then we went back to the house on Selma Avenue and he got drunk." Where is that Oscar now? "John's I gave back to the Academy, I didn't want the reminder. My son by Robert Riskin has *his*."

And hers, the one she never got? Has Fay Wray, in her fantasies, ever had an acceptance speech ready? "In my fantasies I *have* been up there, yes, and because I appreciate silent pictures so, I made it a point to say almost nothing." □





JEAN HARLOW

THE STAR OF DINNER AT EIGHT

continued from page 142

headboard of Harlow's huge bed was also upholstered in white ermine.

With her fifteen-hundred-dollar-a-week salary, Harlow could afford such extravagance, but at a time when the average family income was sixteen hundred dollars per *year*, her own White House was a source of embarrassment. "She told me she wasn't too crazy about this big house, but her mother and Bello liked it," says fellow MGM actress Anita Page. Heeding her studio's command, Harlow posed in her new residence for photographer George Hurrell; in private, however, she thought the place hilarious. "Get a load of this!" Harlow giggled before showing a guest her white-on-white bedroom. Few visitors saw the adjoining sitting room, which Harlow filled with her favorite books. Few would believe she read them.

By 1935 Harlow's affair with actor William Powell was common knowledge to her fans. A man of the world almost twice her age, Powell thought Harlow's house absurd and urged her to economize before her mother spent all her money. That same year Mother

> William Powell thought Harlow's house absurd and urged her to economize.

Jean divorced Marino Bello, whose extortionary "settlement" requirements made a change of address not only advisable but necessary. To pay off her ex-stepfather, Harlow sold her home in 1936 for $125,000 and leased a Beverly Hills house for $300 a month. It was a prudent move that came too late: a year later, at age twenty-six, Harlow succumbed to kidney disease.

Nearly six decades after her death, Jean Harlow's heavily remodeled house still stands. Hidden by a wall and front gates, it remains a reminder of the "Platinum Blonde," a reluctant sex symbol made immortal on film. □

WESTERN STAR TOM MIX

KING OF THE MOVIE COWBOYS IN BEVERLY HILLS

continued from page 169

real life into a life of make-believe. He was a genial extrovert who enjoyed showing off and being shown off—he once arrived at a wedding driving a coach and four, thus stealing the show from an astonished bride and groom. Good-humoredly, he colluded with the press to create on his behalf a past equal in heroic derring-do to the adventures depicted in his movies. Born in 1880 (or perhaps a few years earlier), he was certainly old enough to have joined the army and—a favorite story of his—to have fought in the Spanish-American War, accompanying Teddy Roosevelt in his famous charge up San Juan Hill. Though he was indeed in the army at the time, the truth was that he never left the country or saw military action; on the contrary, he went AWOL and was eventually listed in army records as a deserter.

> The style of decoration favored by Mix and his fourth wife, Victoria, called for covering every square inch of floor and wall with exotic objects.

Mix also claimed to have been a United States marshal in a number of western towns, where in desperate gunfights he was severely wounded but succeeded in capturing a variety of ferocious outlaws. In fact, the only gunshot he is known to have suffered was at the hands of Victoria, in the house on Summit Drive, during a vehement altercation about money. (Choosing a small-caliber pistol from his collection of handguns, Victoria shot him, arguing afterward that she had done so in self-defense. The wound proved to be a slight one, no charges were brought against Victoria, and the couple were soon divorced.)

Finding that tall tales gratified his public, Mix throughout his life followed the path of harmless personal fabrication blazed by an early idol, Buffalo Bill Cody. His ever more spectacular cowboy outfits were also based on the Cody model; no real cowboy ever wore such skintight white silk shirts or bejeweled chaps. Still, nobody could doubt the authenticity of Mix's courage. He took breathtaking chances; by the end of his professional career he was said to have broken a total of some eighty bones in the course of carrying out one bold movie exploit after another.

Tom Mix died in 1940 as a result of a characteristic disregard for prudence. He was driving a custom-made Cord convertible—one of the most elegant cars ever manufactured in the United States and a recent addition to his collection of Rolls-Royces and Cadillacs—west to California after visiting some friends in Arizona. Traveling at high speed, he ignored a detour and was obliged to swerve off a highway onto an embankment that was undergoing repair. The car turned over, and a steel suitcase struck the back of Mix's neck, killing him instantly.

At once, a rumor began circulating that would have delighted Tom Mix as being just the sort of romantic exaggeration he had always encouraged in the press—a rumor to the effect that the suitcase, which in fact had held only a few items of clothing, had been filled with ancient gold coins. At his wake, still another enviably vivid Mix touch: An old friend of his, movie director John Ford, rushed into the funeral parlor in tears and, bending over the open, silver-plated coffin, placed a snow-white Stetson on Mix's head. □

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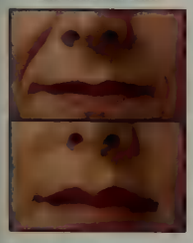
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**Some treated patients, however, have reported adverse events which are described in the attached safety summary.*

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JUST A FEW INDICATIONS FOR COLLAGEN REPLACEMENT THERAPY[SM]



FROWN LINES
(glabellar lines)



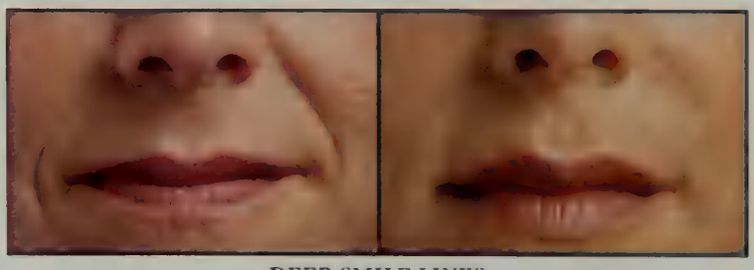
CROW'S FEET
(periorbital lines)



ACNE SCARS



MARIONETTE LINES
(oral commissures)



DEEP SMILE LINES
(nasolabial furrows)

Safety Summary

Additional Information on Collagen Replacement Therapy [SM] for Discussion with Your Physician.

All medical procedures are subject to certain risks. Although thousands of men and women have found Zyderm® and Zyplast® Collagen treatments to be a safe, non-surgical option for many skin contour problems, you should be aware of the safety issues and restrictions associated with their use. Although you should review these points at the time of your consultation with a physician trained in the use of collagen, we have summarized them for you as follows:

If you have a reaction to the required skin test, or previous allergic reaction to injectable collagen products or lidocaine, or have a history of serious allergic (anaphylactic) reactions, Zyderm or Zyplast Collagen must not be used. Also, if you are undergoing or planning to undergo desensitization injections to meat products, you cannot receive injectable collagen.

The onset of connective tissue diseases has been reported after treatment with collagen injections in patients with no previous history of these disorders. A statistical analysis comparing the number of collagen treated patients who were diagnosed with two rare connective tissue diseases (Polymyositis/Dermatomyositis) with the expected number of these diseases, suggests that the rate of occurrence of these two rare diseases appears to be higher than expected in the collagen treated population. However, a causal relationship between collagen injections and the onset of the diseases has not been established.

Also, patients with connective tissue disease may have an increased susceptibility to hypersensitivity responses and/or accelerated clearance of their implants. Therefore, injectable collagen should be used with caution in such patients with consideration given to multiple skin tests.

Since studies have shown that injected collagen may stimulate the deposition of your own collagen at injection sites, there is a possibility that part or all of the correction may last two years or more.

Use of Zyderm I Collagen Implant in an individual patient should be limited to 30 cc over a one-year period. Use of Zyderm II Collagen Implant in an individual patient should be limited to 15 cc over a one-year period. The combination of these products or of Zyderm in conjunction with Zyplast in an individual patient should be limited to 30 cc over a one-year period. The safety of injecting greater amounts on an annual basis has not been established.

The risk of infection is always present with any injection and it is possible to experience a reaction to the process itself, such as mild bruising or a slight blush at the injection site. This does not mean it is necessary to discontinue treatment. Previous facial herpes simplex at the site of injection may recur if provoked by the injection.

Though unlikely, it is possible for the needle to be accidentally placed through a blood vessel during injection, which could result in temporary discoloration of the treated area, or in tissue death leading to a scab and/or scar formation. Injectable collagen, like other substances that are injected (particularly local anesthetics and steroids injected into the head or neck area or the extremities), could be accidentally injected into a blood vessel. Although this possibility is remote, it could result in a blockage of the blood flow and loss of circulation to nearby sites. Blood flow blockage resulting in permanent loss of vision in one eye has been reported once since product introduction in 1981.

Occasionally, injected collagen has been reported as visible in the skin, in the form of a small raised or white area at the treatment site, which may persist from a few weeks to several months. Some areas (such as compressed scars) resist precise placement of the material, resulting in a slight elevation beside the defect.

People with histories of atopic or allergic reactions to other substances require extra care when treated with injectable bovine products. Cautious use of Zyderm and Zyplast Collagen is recommended in such cases. In addition, caution is advised with people who are receiving immunosuppressive therapy. (Patients on long-term prednisone or other steroid therapy should consult their doctor before beginning Collagen Replacement Therapy.)

More than one skin test is recommended prior to injectable bovine collagen treatment if you have a history of dietary beef allergy. It is possible that the collagen component of the beef may be causing the allergy.

If you are using drugs that reduce coagulation, such as aspirin and non-steroidal anti-inflammatory drugs, you may, as with any injection, experience increased bruising or bleeding at injection sites.

Active inflammatory skin conditions (eruptions such as cysts, pimples, rashes or hives) or infections require that treatment be postponed, until the condition has been controlled.

The safety of treatment during pregnancy or in infants or children has not been established.

With more than 500,000 people treated since 1976, injectable collagen has proven to be safe. However, a small number (one to two percent) have developed an allergic reaction after one or more injections, which has consisted of prolonged redness, swelling, itching and/or firmness at some or all of the sites. On rare occasions, these reactions can proceed to a cyst-like reaction that can drain, and may form a scar. Between one and nine months is the usual duration, but a few cases have involved intermittent flare-ups which have exceeded 24 months.

Importantly, many people who developed an allergic reaction after treatment did not report or recognize a response to the skin test. (With proper monitoring of the skin test, many of these later reactions could have been prevented.)

Systemic complaints have been reported in fewer than five per one thousand people treated and included flu-like symptoms (nausea, dizziness, headache, joint aches), rash, visual disturbances, anaphylactoid reactions (severe allergic reaction) involving difficulty in breathing, and various systemic diseases including immune-mediated diseases.

Since every patient's expectations and physical make-up are different and every physician's technique is unique, there have been cases reported where collagen injections have not achieved the desired result.

We encourage you to discuss this information with your doctor. He or she can best evaluate whether treatment is appropriate for you and can answer any questions you may have.

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THE SANTA MONICA PALACE RULED BY HEARST'S MISTRESS

continued from page 175

time servants. Each bedroom was part of a suite with a separate sitting room, a marble fireplace and a private bath.

Davies's own suite was on the top floor of the main building with views looking out to sea and up the serpentine coastline. French antiques decorated the rooms. The wallpaper alone cost more than seventy-five hundred dollars (an outrageous sum in 1927–28). Hearst's suite was filled with English antiques, dark oak and mahogany furniture. Davies's room was connected to his by a concealed door and a private staircase.

Ocean House had little continuity in décor or furnishings. Going from one room to another was somewhat like an abbreviated tour of grand European houses—English, French and Spanish predominating. The artworks displayed had no feeling of a collection, although Davies had acquired a taste for antique porcelain and bisque figures and built a special gallery for them.

The dining room had a splendid antique Persian carpet of enormous dimensions. There were five mahogany tables that could be separated or placed end-to-end to seat fifty people, with Davies at the head, Hearst at the foot. Davies had chosen the china—three sets of Sèvres, all with service for thirty-six or more (one for sixty) and ordered the purchase of antique French silverware. In the ballroom, Hearst had added a touch of his own: twelve full-length oil portraits of Davies in some of her most famous roles (these were removed by her in the mid-1930s and replaced with paintings of seventeenth- and eighteenth-century grandees). The powder room off the ballroom featured walls covered in gold leaf and a Tiffany crystal chandelier. Two grand pianos stood in the huge reception room, and in the library, a movie screen rose from the floor with the push of a button.

Ocean House was meant for lavish parties, and not long after Davies moved in the festivities began. (Hearst still considered San Simeon his primary residence and usually only joined her for two or three days a week). Davies especially liked fancy-dress affairs. "We'd get costumes sent up from Los Angeles [either MGM or a costume company on Western Avenue]," she recalled. "Carloads of people would arrive, and musicians, extra chefs and all that sort of thing. It was really fun. W.R. [Hearst] loved the costume parties." However, the most lively gatherings were when Hearst was not present, for he did not approve of heavy drinking (partly, no doubt, because Davies drank far more than he liked her to).

At one such gala in 1938 attended by Hedy Lamarr, Merle Oberon, Charles Boyer, Basil Rathbone and his wife, Ouida Bergere, and a host of other famous people, Norma Shearer came in one of her costumes from the newly released and very successful *Marie Antoinette* (a role Davies had coveted and even Hearst was unable to secure for her). Shearer's dress was so immense with hoops and wires beneath dozens of yards of heavy fabric that the backseat of her car had to be removed for her to get in.

> In the ballroom, Hearst added a touch of his own: twelve oils of Davies.

Cocktails were to be served first in the library, but the doors were not wide enough for Shearer to enter. "She'll have to take her dress off. I'm not going to take the door down," Davies said when informed by her butler of the dilemma.

Shearer was about to leave in a huff when Davies relented and told the butler to take Shearer, and Oberon and Lamarr, who were dressed as Shearer's ladies-in-waiting, around the ballroom way. "You can open both doors there to let them through."

When Winston Churchill and his eighteen-year-old son, Randolph, visited California in 1929, Davies hosted a star-studded swim party for them. Ocean House could accommodate several hundred at the pool if necessary (there were more than a thousand lockers and as many giant beach towels on the ready for such occasions). Randolph Churchill was mesmerized by the experience.

"A magnificent place looking on the sea," he wrote in his diary, "with a wonderful marble swimming bath of great length and very well heated—all provided by William Randolph. Marion had collected a dinner party of 60 for us. . . . The stars included Pola Negri, Charlie Chaplin, Harold Lloyd, Billie Dove and Diana Ellis After dinner we danced and then Marion stimulated Charlie into doing some impersonations. . . . She is delightfully stimulating and must have danced and frolicked around for about 1½ hours."

Hearst's wife, Millicent, seemed to accept the relationship between her husband and Marion Davies. Charlie Chaplin was a good friend to both women. "Millicent had no illusions," he claimed. "If it weren't Marion it would be someone else," Millicent told him, adding, "He still acts as though nothing had ever happened between us and as if Marion doesn't exist. When I arrive he is always sweet and charming."

During the 1930s most of the country was immersed in the privations of the Depression, but at Ocean House every weekend there was an orchestra in the ballroom, and a buffet supper for as many as a hundred and fifty people. After dinner there would be dancing or movies, a short, a newsreel and a feature picture. But when the Japanese bombed Pearl Harbor in 1941 and the lights in the beach houses and on the coastal highway dimmed, he insisted they leave Ocean House and stay at San Simeon, which,

continued on page 278

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OCEAN HOUSE IN SANTA MONICA
continued from page 277

because of its fortresslike construction, he considered to be safe.

They returned to Ocean House, but Hollywood's days of ultraextravagance were drawing to a close, and the house became a relic of another age. Arthur Brisbane, Hearst's closest associate and friend, told him, "The days of palaces in democracies are over." In fact, Hearst had so squandered his millions that he could no longer support two California castles. So he held on to San Simeon, and in 1945 Davies sold Ocean House for six hundred thousand dollars (which only covered the cost of the thirty-seven marble fireplaces) to a group that converted it to a private beach club.

It then became a hotel. When that failed it was put up for auction and stripped of its gold leaf, the Venetian chandeliers, the marble fireplaces and the marble bridge over the pool. The salt air had pitted the wood, and some floors and staircases were no longer considered safe. It was deeded to the state of California in 1956. To make way for a parking lot for weekend sun-and-surf seekers, a wrecking crew moved in and tore down all the buildings with the exception of the north guesthouse, a sixteen-room, 7,000-square-foot structure that Davies had built for her family. The pool remained. The property was later leased as a private facility called the Sand and Sea Club and a new main building constructed. In 1990 it became the Santa Monica State Beach Facility and is rented for weddings, receptions and banquets. Most couples choose to exchange their vows on the deck at sunset looking out to the same view of the Pacific that Davies saw from her bedroom.

This romantic end to Ocean House might well have pleased Marion Davies. She devoted herself to William Randolph Hearst for thirty-two years, until his death in 1951. She lived in several castles with him. But it was only at Ocean House, though no legal vows were ever exchanged, that they lived together as a couple in a house that bore her personality. □

RAMON NOVARRO

HIS LLOYD WRIGHT HOUSE
continued from page 182

women. As he grew older he tended to drink too much and put on weight, with the result that his career as a major box-office draw came to an end in the thirties. More for amusement than for profit, he continued to appear in small parts in movies and on television until well into the sixties. The fan clubs outlasted his decline; with a rueful smile he would say of those faithful devotees, "When they swoon over me now, somebody has to help them get up." He was living in contented retirement in a rustic house in Laurel Canyon when, at the age of sixty-nine, he was battered to death by a couple of young hustlers.

Over the years, Lloyd Wright designed houses for a number of other members of the movie colony, including Claudette Colbert and Raymond Griffith. A gifted musician, he invented two novel acoustic shells for the Hollywood Bowl. His best-known work, however, may be the Swedenborg Memorial Chapel—more commonly known as Wayfarers Chapel—in Palos Verdes.

Today a visitor to the Samuel-Novarro-Keaton house marvels at the seeming tranquillity with which it has endured sixty-odd years of meteorological wear and tear: blistering sun, tropical downpours, the sneaky shudderings of occasional earthquakes. That it remains in engineering terms seismologically sound is thanks in part to the system of stacked and wired concrete blocks, covered with an inch-thick coat of plaster, that Wright employed in building its foundations and walls. (He had helped his father make use of this exceptionally sturdy form of construction in the houses that the senior Wright was building in Los Angeles and Pasadena at approximately the same time.) The once barren hillside is now profusely planted with houses and trees. Ably restored for Keaton by architect Josh Schweitzer, the house remains as startling to passersby as the day it was completed: a façade at once sophisticated and barbaric, keeping the life that it shelters a secret from the world. □

CONSTANCE BENNETT

THE HOLMBY HILLS RESIDENCE OF THE SOPHISTICATED STAR OF TOPPER
continued from page 187

script rights, casting control and so on. After the war, studios could no longer cater to stars of that ilk." Even as early as 1932, though, a reporter visiting Bennett at work (on *Two Against the World*) noted, "There is nothing sedate about the sets where Constance Bennett makes pictures," and proceeded to observe the actress going "all to pieces with a splendid abandon." This was not an isolated occurrence.

Joan Bennett offers a further explanation: "How [Constance] ever made a film during the thirties was beyond me, for during those years she spent much of her time in the law courts, either suing someone or being sued." Bennett sued a Hollywood columnist for suggesting she was on the way down, an artist for painting an unflattering portrait of her, and screenwriters and studios for breach of contract. Bennett's reputation for litigiousness and flamboyant behavior on the set cannot have contributed to her staying power in Hollywood.

The actress's extravagance extended to her life at home in Holmby Hills. In 1938 Bennett commissioned a house for herself that befitted her sizable salary and cosmopolitan tastes. She engaged architect James E. Dolena, who also designed houses for George Cukor, William Powell and Walt Disney (as well as the much humbler New England–flavored Farmers Market). Dolena produced a grand "Hollywood-French" estate: arched windows, shingled mansard, white bricks and treillage on the exterior; a tennis court and a swimming pool, of course; and spacious interiors that were highly detailed with arches, columns, pilasters, pediments and niches.

Decoration was provided by actor-turned-designer William Haines, who had flanked Carole Lombard's bed with mirrored screens and equipped the "workshop," as her bath was known, where Joan Crawford became Joan Crawford. He created interiors for Cukor, Jack Warner and Claudette Colbert as well.

Although Plant was a young boy in Holmby Hills, he still recalls the elaborate parties given there. "One evening a dance floor was put down in the backyard. It was surrounded by chicken wire with holly and gardenias stuck into it, and then covered with a tent. Glenn Miller's band played beneath my window until three in the morning; Dietrich and Noël Coward were among the guests." Fame also comes with its shadow side, however, especially for a prominent actress with a young child: "Because of the Lindbergh kidnapping, on the windows in my room there were little wooden bars with wires running through them and mats under the carpeting. When the alarm was triggered, it would ring at the police department," Plant remembers. "Now and then I'd wake up in the middle of the night to find a Beverly Hills policeman standing over my bed and saying, 'Hey, Pete, how's it going?' "

Bennett was not particularly domestic, Plant says; the house was run by a large staff. The actress's favorite pastime, for which she was famous, was poker. "The games would start on a Friday evening and last until Monday morning. Joe Schenck sat at the table, and Goldwyn, and Gilbert Roland, who was Mother's husband then. They didn't stop to sleep; the servants would get up in the morning to make them eggs. I asked her once, 'Why do you play so long?' and she told me, 'It's a way of letting people who aren't very good get out of the hole.' Studios nearly changed hands at those games."

Constance Bennett stayed in Holmby Hills only until the mid-forties, when declining fortunes steered her elsewhere, including on to stage and radio, into cabarets and war work and eventually into a peripatetic army life with her last husband, Colonel John Coulter. For Plant, though, the house and its habits remain distinct. "I remember the day the garden arrived. All the trees were brought in full-size, including the two large oaks in front. There was instant everything in Hollywood in those days," he says. "Except happiness." □

OUGLAS FAIRBANKS, JR.

GOLDEN ERA IN PACIFIC PALISADES
continued from page 191

house was designed to resemble a traditional British pub. Officially called the Rose and Crown, it boasted, among other exotic furnishings, a death mask of Napoleon and a life mask of Fairbanks. Over the fireplace in the pub was carved an ancient Scottish saying, "Ye canna baith be grand and comfortable," which the hospitality dispensed at Westridge lightheartedly contradicted.

While Fairbanks was serving in the navy during the Second World War, Westridge was rented to a close friend, Cary Grant, and his then wife, Barbara Hutton. On the Fairbankses' return to Westridge in 1946, they found that as one of her contributions to the war effort, Barbara Grant had dug up most of the front lawn, shrubs and fruit trees at Westridge and planted potatoes instead. She had also employed three shifts of servants to tend the house—one shift for day, one for night and one to take care of the other two. (To accommodate this small army of servants, she rented cottages for them in the neighborhood and transported them back and forth with military precision.) The Fairbankses restored the house to its former elegance, but in the early 1950s they decided to settle in London.

Westridge was sold and resold several times over the years; today, with its interior gutted and radically altered, it belongs to Steven Spielberg (see *Architectural Digest*, May 1989). As for Fairbanks, he has returned to the city of his birth—not, however, to the Apthorp but to an apartment on Park Avenue, which had long served as a local base of operations for Mary Lee and him and in which Mary Lee died in 1988. As an only child, Fairbanks rejoices to have an ever-expanding family. His three daughters have provided him with eight grandchildren and, at the moment, one great-grandchild. "Speaking of births," he says, "many people assume I was born at the Algonquin. I suspect that I was conceived there, but I never had the nerve to ask my parents so intimate a question." □

DARRYL ZANUCK

THE PRODUCER-DIRECTOR'S BEACH HOUSE BY WALLACE NEFF
continued from page 195

A large swimming pool and a surrounding patio led off the oversize den. Outside the living room and protected by a wall from the devastating effects of winds and salty sea air was a garden of exotic flowers.

At Christmas in the early years at the Santa Monica beach house, a tent was raised over the patio up to the pool and a giant tree was brought in, circled by the mounds of presents given the Zanuck children by members of their family and by the stars and executives at the studios. Portable heaters were positioned around the area so that it would be warm enough there for gifts to be opened on Christmas morning. As the children got older the family spent weekends in Palm Springs, where the Zanucks had built a second house, and Christmases were celebrated in Sun Valley.

Although he enjoyed both houses, Zanuck came home less frequently during his most productive years. His affairs became public knowledge; Virginia stood by him, however, and kept the family together. He was a big-game hunter, duck shooter, horseman, polo player and practical joker, and his exploits usually found their way into the daily newspapers. In the meantime he was responsible for some of the finest films made during the thirties and forties, including *The House of Rothschild* (1934), *Les Misérables* (1935), *Young Mr. Lincoln* (1939) and *The Snake Pit* (1948). There were also the Shirley Temple and Sonja Henie films and the musicals that starred Alice Faye, Betty Grable, Carmen Miranda, Tyrone Power and Don Ameche.

He won Academy Awards for Best Picture with *How Green Was My Valley* (1941) and *Gentleman's Agreement* (1947), and *The Grapes of Wrath* was named the best film of 1940 by the New York Film Critics. He also received the Irving G. Thalberg Memorial Award for consistently fine productions three times. He was a man who did not shy away from a controversial theme, and he was responsible for setting the post–World War II style of using authentic locations in foreign countries, which gave American films a new, more realistic look.

After the war, Zanuck came back to his family—one of a series of migrations. Increasingly, the beach house was the scene of parties; most of the major stars and directors of the time attended the gatherings there, among them Orson Welles, Gene Tierney, Clifton Webb and Rita Hayworth.

Unfortunately, this reconciliation of the Zanucks was not to last, and he moved to Paris after leaving Twentieth as head of production to produce independently for the company. Then, after living apart from Virginia for many years, Zanuck returned to her in 1972 and they remained devoted companions, sharing the Palm Springs house until his death in 1979. But the story of the Zanucks and their Santa Monica house doesn't end there.

By 1971 Richard Zanuck was a successful producer in his own right. His mother now had full possession of the beach house, and since his father preferred the dry heat of Palm Springs to the sea air, she planned to put it up for sale. Richard decided to buy it. Although he and his wife and partner, film producer Lili Fini Zanuck, sold the house years later, she once said of it, "I can't tell you the feeling we get when we come through the tunnel from the airport and see that first little strand of beach. No matter how much we travel . . . there is nothing at all like coming home to this house. It has everything."

For Richard Zanuck that still includes memories of a dynamic father and a rarefied childhood. The elder Zanuck did not know how deep the roots he planted were when he built his first home. At the age of twenty-five Richard Zanuck produced his first film, *Compulsion*; he has gone on to coproduce *The Sting*, *Jaws*, *MacArthur*, *The Verdict* and *Cocoon*. *Driving Miss Daisy* was awarded the 1989 Oscar for Best Picture. If the beach house in Santa Monica did not retain the status of ancestral home, Darryl Zanuck came about as near as you can come in Hollywood to creating a dynasty. □

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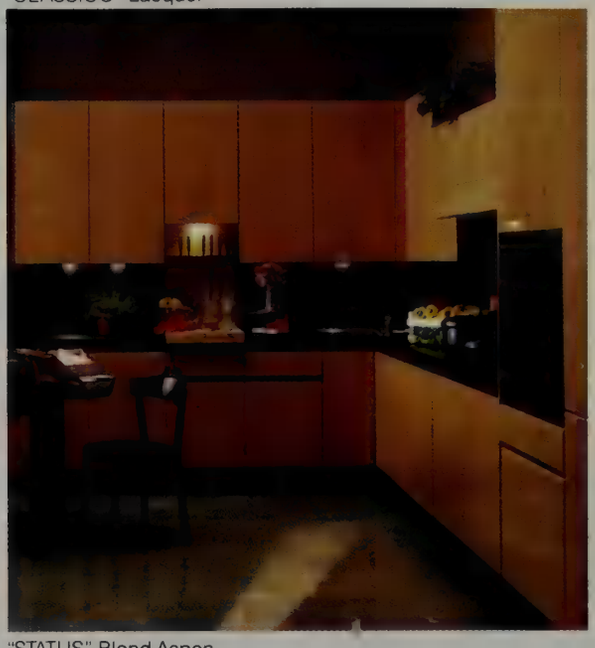
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THE FIERY ACTRESS' TASTE FOR THE ENGLISH STYLE
continued from page 207

Critics award for best actress of 1943.

By this time Ida had been living for four years in a house whose comfort could not have been more remote from the world she inhabited on the screen. In 1938 she married Louis Hayward, a young actor on the way up, and the next year they bought a hilltop property in Brentwood, above Mandeville Canyon. It was the first of two residences that she decorated in the same personal style. The exterior was California ranch–style and the interior comfortably "family," with a fond backward glance at her native land. In the English-style living room, sofas and armchairs were upholstered in floral chintz, as brightly colored as the flowers bunched in vases on tables and ledges—asters and daisies that looked as if they'd been freshly picked from the country garden beyond the picture window.

The den, designed as an "English tavern room," had a brick fireplace with pewter and brass tankards arranged on the mantel, paneled walls, a wood floor and armchairs again upholstered in floral chintz. Suspended on chains from the beam ceiling was a one-of-a-kind chandelier that Ida created out of two shotguns diagonally crossed. "It makes the room an ideal place for a wedding," she commented with wry Lupino humor.

The "English tavern" motif recurred in the dining room, with its beam ceiling, knotty-pine walls, oak-plank floors and ceramic plates displayed on the hutch. When the Haywards entertained, guests were seated on high-backed benches at the long oak table and often served an appropriate bill of fare, with steak-and-kidney pie a favorite main course. And when the couple relaxed over a game of cards, it was in the "English game room" with latticed windows overlooking the garden.

In 1942 Louis Hayward joined the Marine Corps, and the marriage did not survive a wartime separation. After their divorce in 1945, Ida sold the house and retreated to a small yacht in Newport Beach, where she lived in almost complete solitude for a year. She returned to the screen as a hard-edged, soft-centered chanteuse in *The Man I Love* (1947), a performance that would have been even more effective if Warner Bros. hadn't failed to recognize another of Ida's talents by dubbing her singing voice. A year later she refused to renew her contract. "Ida, sweet as apple cider," was Jack Warner's sour good-bye to his star, who moved to 20th Century-Fox, where she had a great success as another chanteuse with another wrong man in her life, in *Road House* (1948). Singing "Again" and "One for My Baby" in her own vibrant, smoky alto, she accompanied herself at the piano and casually stubbed out cigarettes on the keys.

At this high dramatic point, Ida began to fall out of love with acting. Encouraged by her second husband, producer Collier Young, whom she married in 1948, she launched a second career as one of Hollywood's few successful women directors. Her specialty was the modestly budgeted, black-and-white "problem" drama, and the problems ranged from paraplegia to rape. In *The Bigamist* (1953),

In 1938 she married Louis Hayward, and the next year they bought a hilltop property in Brentwood.

Ida's own performance matched her sharp direction. But her second marriage, unlike her second career, was short-lived. Continuing to appear in other directors' movies when not making her own, Ida fell in love with Howard Duff, her leading man in *Woman in Hiding* (1950), and they were married in late 1951, twenty-four hours after she divorced Young.

With her new husband she returned to live in the Brentwood area, which Ida remembers today as "the most wonderful part of Los Angeles." She decorated their house in the same "family" style, with the same accents of floral chintz, paneled walls, wood floors and country fireplaces. During the fifties husband and wife appeared in a popular television series, *Mr. Adams and Eve*, about a temperamental movie-star couple, based "about sixty percent," according to Ida, on themselves. But while she displayed a Lupino's flair for comedy as Mrs. Adams, life as Mrs. Duff brought Ida more tears than laughs. To their neighbors, the house became known as "the place where peace breaks out." After more than twenty years of turbulence, during which the couple frequently separated and reconciled, Duff walked out for the last time in 1972, and Ida felt "dropped like a lump of ice."

A few years later she gave up both her careers and announced that she had "retreated from the Hollywood scene." In one way Ida had never really been a part of it, seldom visible on the nightclub and party circuits, more interested in getting good roles than in becoming a star, and later finding more satisfaction in directing movies and episodes of television series such as *The Untouchables* and *Twilight Zone*. She liked "the family thing" of being greeted on the set with "Good morning, mother," of returning the welcome with "Good morning, boys," of asking the cameraman, "Could you help old mother here?" when faced with a technical problem. And although "old mother" had lost none of her power as a performer when she played Steve McQueen's mother in *Junior Bonner* (1972) shortly before her retirement, nothing could dissuade her from calling a final wrap.

Increasingly reclusive but with energy to spare, Ida Lupino moved in and out of two more houses and an English-style cottage in Studio City. Today the last of the acting Lupinos lives in a Hollywood apartment, but we can still see her high-voltage performances on video, and it's not really the end of the line.□

ROLLING BACK THE RUGS IN COLDWATER CANYON
continued from page 199

played straight or for fun, is often among Rogers's defining qualities.

As it was in her personal life. Rogers's five marriages, many of them brief, ended in divorce. She lived at the core of the Hollywood colony, and yet she never succumbed to its temptations. She did not drink; she never indulged in histrionics or tantrums on the set; she was, and is still, a practicing Christian Scientist. Her informing relationship was with her mother, Lela Rogers, with whom the actress built, and lived in, the Beverly Hills house.

Ginger Rogers bristles at the term "stage mother." She prefers to call Lela "my guide and my professor." "She was my encyclopedia," the actress says. "She knew what route to take: She helped Lucille Ball along hers too, you know. It would have been hard to have my career without her." Career and, it appears, house as well: Lela found the two-and-three-quarter-acre lot with its wide views of Beverly Hills, Los Angeles and the Pacific Ocean, and together mother and daughter worked out the plans themselves. "We both liked the look of a French farmhouse," the actress recalls. "And I wanted certain specific things: a helpful bath, a tennis court and my own projection room, where we had eight or ten director's chairs, so that friends could come over to watch movies. I even had my own soda fountain, which was something I'd always wanted ever since I was a girl. There was only one way to get it—to build it for myself!"

Construction went slowly, the actress remembers, because of a building strike that held work up for nearly six months. "But when work was in progress, my mother and I visited often. We went by just about every day." The main house had bedrooms for Rogers and her mother; visitors were put up in the guesthouse, which doubled as Rogers's painting studio. "The house was very bright," the actress says. "I don't like dark things; even in my clothing, I prefer to be light and colorful—'Springtime for Henry' has always been my motto."

Rogers's house was a social place. "I liked to base my parties on sport activities, tennis or swimming. I gave lots of spaghetti dinners—informal gatherings, just good friends and good food." Although she was a popular and convivial personality in Hollywood, between projects Rogers preferred to escape to the ranch in rural Oregon she bought in 1940. "I loved the summer atmosphere, the roses and the greenery and the air. I always believed I deserved a quiet place where I could paint and write and rest."

Lela and Ginger Rogers remained in the Beverly Hills house until 1970, when the actress, who had returned to the stage after making her last movie in 1965, was appearing in *Mame* in London. "I was away so much of the time in those days. My mother felt that the house was too expensive to keep up. I missed it afterward. I still do," the actress says. "It was a fun house, a happy house. I was never angry when I didn't have to work, because I liked to stay home so much."

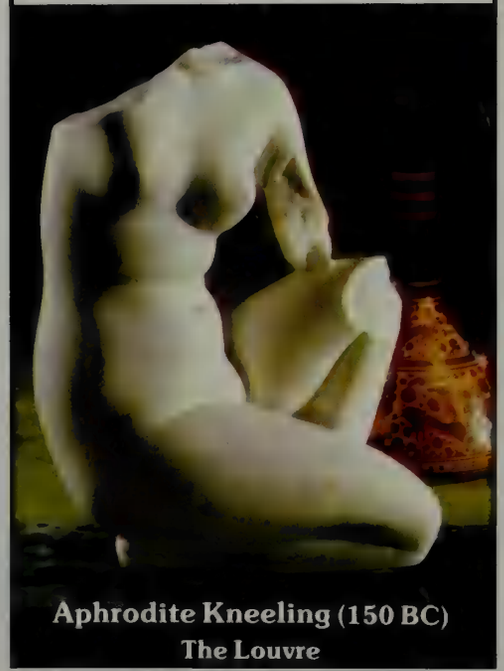
Ginger Rogers is eighty-two now, and she divides her time between Rancho Mirage and her beloved Oregon, where, after selling her ranch, she bought "a cozy, manageable little place" in 1973. Asked whether she ever watches her movies, allows those incandescent dances, that faintly mocking, strong-shouldered walk or that trademark sidelong glance to play across the small screen, the actress replies, straightforward as ever, "Sure I do. Mostly when guests come over. I keep a stack of tapes in California. It's like someone showing you pictures of yourself on your baby blanket, or as a child, or later on. They help me to remember my life." □

> "It was a fun house, a happy house," says Rogers.



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THE RAZOR'S EDGE STAR AT HIS BRENTWOOD MANSION

continued from page 211

(*The Rains Came*), in 1940 a legendary Spanish adventurer (*The Mark of Zorro*), in 1941 an air force hero (*A Yank in the R.A.F.*) and a bullfighter (*Blood and Sand*, the silent version of which had starred Valentino), in 1942 a pirate (*The Black Swan*), and so on.

Suez starred the French actress Annabella as the impish little girl who loves de Lesseps in vain, inspires him not to break faith with his portentous destiny and to continue his great work and who, when he's struck by falling timber during a (studio-manufactured) Sahara sandstorm and is in grave danger of being blown away, fights her way to him and lashes him to a large pole—only to be blown away herself! He honors her with a military funeral: a gun salute at sunset as her casket is lowered into—the sand! In 1939 Power married his *Suez* savior. The union was opposed by both his mother, who was living in his small hilltop house in Bel-Air at the time, and his studio, which thought that bachelors made for better box office. The facts were otherwise—on a tour after his marriage, his hand was half-crippled when a crowd of surging girls attacked him between train stopovers. Power sped on to overtake Gable and Tracy as a box-office attraction, achieving the number two position (behind the adolescent Mickey Rooney). And soon he was to be the all-in-all—crowned "King of the Movies" by theater exhibitors in 1939 (Jeanette MacDonald was Queen). Hollywood was his.

On the home front, Ty and Annabella Power purchased (from the opera star Grace Moore) a big Brentwood house with pretty grounds. Designed by the celebrated architect Paul Williams, it was vaguely Georgian and can best be described as Hollywood Grand. The house had a very airy entrance, augmented by a gracefully curving staircase. The Powers maintained separate bedrooms; his was sand-colored (shades of *Suez*) with a beige grass-cloth wallcovering, a beige shag rug and Japanese oak furniture (on his bedside table tellingly stood a photograph of his mother); hers was faded rose and celadon, and the draperies, bedspread and upholstered headboard were all quilted. The furniture on the whole was casual and comfortable, with several signed French pieces thrown in for grand measure; the walls were filled with paintings, the gardens with statuary and the garages with expensive foreign cars. And Annabella being French, the food was wonderful. The house was the omphalos of a gay and brilliant social life of which the Powers, expanding on the stock idea of what stars should live like, were the pacesetters.

It was a life that only the reality of the approaching war could check. Power enlisted in the marines in August 1942, in the middle of making *Crash Dive* (1943), not even stopping to clean out his studio dressing room (acting was "out"—and fighting "in"—for the duration). The fan magazines had Annabella pledging as Ty went off to war: "I'll keep right on living and working and dreaming in Our House so that it will stay the same for you to come home to!" *He* had not stayed the same, it was clear to his friends on his return to civilian life in 1945—he had come back brooding and restive, a little like Larry Darrell, the character he would be playing in his big comeback film, *The Razor's Edge* (1946).

> The house was the omphalos of a brilliant social life.

The pictures Power went on to make in the postwar stretch of his career were persistently disappointing—*Captain From Castile* (1947), *Prince of Foxes* (1949), *The Black Rose* and *An American Guerrilla in the Philippines* (1950), *Rawhide* (1951), *Diplomatic Courier* (1952), *The Mississippi Gambler* (1953), *King of the Khyber Rifles* (1954), *Untamed* (1955), *The Eddie Duchin Story* (1956), *The Sun Also Rises* (1957). . . . Only in his last film, Billy Wilder's *Witness for the Prosecution* (1958), did Tyrone Power not only play the part but fill it. By now it was ten toll-taking years since he'd shaken himself loose from his marriage (he and Annabella had remained exceptionally friendly) and descended into a welter of showy love affairs (the most conspicuously concupiscent was with Lana Turner). In 1949, after what the tabloids described as a torrid international romance, he had married starlet Linda Christian (nicknamed by press agents "the Anatomic Bomb") in Rome—newsreel footage showed them emerging from the historic Church of Santa Francesca Romana to a crowd of wildly cheering Italian fans. Within six years Christian was suing him for divorce on the grounds that he had become "cool and distant."

In April 1958 the forty-four-year-old Power married Mississippi-born Debbie Minardos, age twenty-seven, and now she was pregnant with his child. In September the couple sailed for Spain, where Power would be playing King Solomon in King Vidor's biblical epic *Solomon and Sheba*, to be filmed on location in Madrid. On the morning of November 15, Vidor shot a dueling sequence between Power and George Sanders, who was playing Solomon's usurping brother (Sanders had played Power's enemy on-screen before, in the far-off *Lloyds of London* and *Son of Fury*). Over the toppled body of Gina Lollobrigida, who played the queen of Sheba, the brothers Solomon and Adonijah grappled for the throne of Israel—and went on grappling in take after take. The actors were wearing heavy robes and wielding authentic fifteen-pound Roman swords. Shortly after completing the eighth take, this third Power to bear the name Tyrone was stricken and his ardent heart stopped beating. Two months later, Tyrone Power IV was born. □

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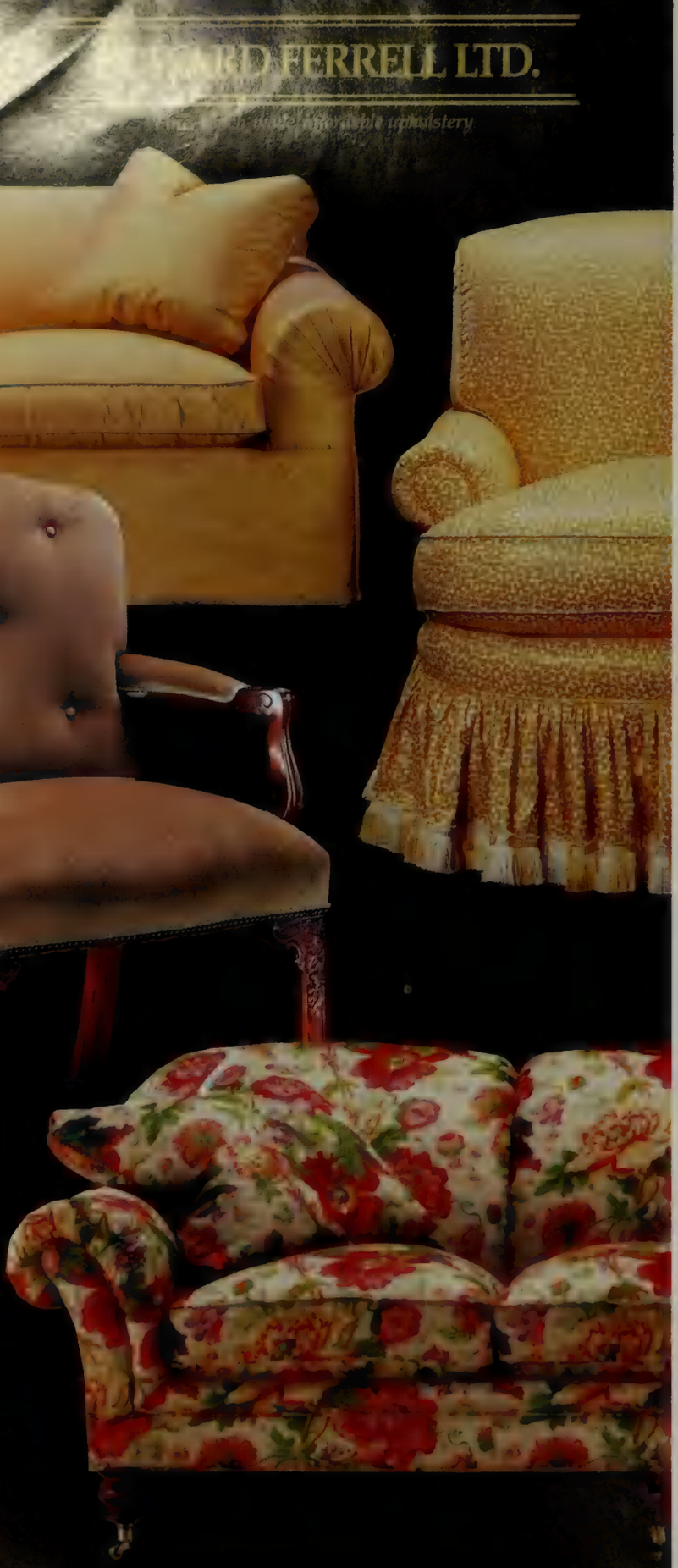
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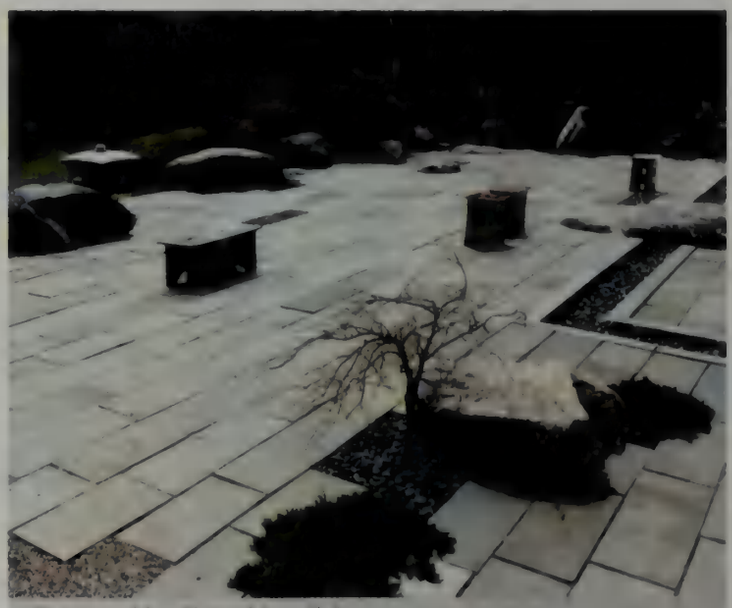


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ERROL FLYNN

A SWASHBUCKLING LIFE AT MULHOLLAND HOUSE

continued from page 215

the *Zaca*, on which he drifted through the Caribbean between pictures, literally and sometimes metaphorically at sea, no longer quite sure of the set of his sails. By 1948, when he rented the *Zaca* to Orson Welles for *The Lady from Shanghai*, his drinking had progressed from hard to heavy, and caused serious delays on the set of *Adventures of Don Juan*. And although Flynn complained of being trapped in his own legend as "a phallic representation," his subsequent marriages (after a costly divorce from Damita) failed to survive his compulsive sexual piracy, and Mulholland House remained basically a "bachelor house." At the same time, he maintained tender friendships with Ida Lupino and Ann Sheridan, women with whom he was never physically involved.

"He camouflaged himself completely," Ann Sheridan said. "I never knew what really lay underneath, and I doubt if many people did." Probably Flynn himself found it difficult to reconcile the actor who could be deeply wounded by an unfavorable notice, and who appreciated Gauguin and van Gogh, with the blustery carouser who staged cockfights for his cronies at Mulholland House. But one thing he failed to camouflage was his disappointment at being rejected for military service, after a medical examination revealed latent tuberculosis. His demons kept urging him to live up to his screen image, to prove himself as a man of action as well as a lover.

Although Flynn insisted that "the way of a transgressor is not as hard as they claim," he began to self-destruct as spectacularly as John Barrymore, one of his first Hollywood friends. During the three weeks Barrymore stayed at Mulholland House in the spring of 1942, Flynn was too dazzled by the remains of the actor's brilliance, when he talked about books and acting, to see the handwriting on his own wall. But by 1958 his strong identification with an actor gone desperately to seed produced a remarkable performance—as Barrymore himself in *Too Much, Too Soon*. The face of "the most wholesomely beautiful satyr," as Bette Davis described him, had grown coarse and spongy, the smile hesitated before it flashed, and bravado no longer masked his disillusion. Another nakedly effective performance, as the faded drunken playboy of *The Sun Also Rises* (1957), suggested the actor that Flynn could have developed into if his sense of vocation had been less sporadic, his charm and his distractions less fatal.

But it was too late. Sniffing cocaine, then shooting morphine, Flynn had gone even further than Barrymore in dissipating the best of himself. He was also heavily in debt. His business manager had died, leaving an apologetic note ("Tell Errol I'm sorry") for having gambled away the actor's bank account. When Flynn was unable to pay his back taxes, a lien was placed on Mulholland House. He retrieved the property after making a couple of quick-money films in Europe, then lost it again to Damita, whose alimony was long overdue.

Retreating to his yacht, Flynn set sail for Cuba, where Castro and his guerrillas had just overthrown Batista. Never a political animal, and in fact an eager client of Havana nightlife under Batista, Flynn saw in the Castro of 1959 a confused reflection of his own Robin Hood of 1938. But his meeting with the new president was less decisive than his introduction to a band of pubescent guerrillas, about whom he produced a ramshackle semidocumentary, *Cuban Rebel Girls*. It was his last fling. When Flynn died later that year he was only fifty, but according to the autopsy report, he had the body of a man of at least seventy-five.

Mulholland House had an even shorter life than the man who built it. Perhaps it was jinxed. A subsequent owner, Rick Nelson, died in a plane crash in 1985, at the age of forty-five. And then, ironically, it fell into the hands of another kind of pirate, a raider of real estate who sacked the place, tearing down the house and selling off the land at a huge profit. □

JOEL MCCREA

STAR OF SULLIVAN'S TRAVELS

continued from page 225

he received "had Gary Cooper's fingerprints all over it." But Sturges insisted that this socially conscious comedy about a film director trying to find himself was written with him in mind. McCrea proved so deft, Sturges wrote two more pictures for him. And he was just as charming in George Stevens's *The More the Merrier* (1943). For the next twenty years McCrea invariably found himself in the saddle, providing great integrity in picture after picture, whether it was William Wellman's *Buffalo Bill* (1944), Raoul Walsh's *Colorado Territory* (1949) or Sam Peckinpah's *Ride the High Country* (1962).

By the 1960s McCrea had started selling off hundreds of his acres for millions of dollars, making him one of the richest actors in Hollywood. On his tax forms he took to listing his occupation as rancher; and when an Internal Revenue Service auditor challenged the movie star, McCrea said, "Look at these hands. I didn't get these calluses from acting."

With all his wealth, the place he liked best was the bunkhouse he kept at the ranch—stuffed with mementos, awards and old leather chairs—

> The place he liked best was the ranch's bunkhouse.

where, until his death in 1990, he liked to receive guests and reminisce, spinning yarns about the early days of Hollywood. First-time visitors were usually given the same instructions—which exit to take off the Ventura Freeway and then, to the tenth of a mile, precisely how far they should travel to the right. "And exactly at that point," he'd say, "there'll be an old bunkhouse with a fence in front of it, and a big, old, good-looking guy leaning against the fence."

"Yes?" inquired one visitor, awaiting the final instructions, to which McCrea replied, "I'm that guy." □

MERVYN LEROY

THE GONE WITH THE WIND PRODUCER'S CONTEMPORARY HOUSE IN BEL-AIR
continued from page 229

the paper shuffling that goes along with producing, LeRoy later returned to his first love, directing, and a director he remained for the rest of his career. No one else, he liked to brag, ever had as many pictures—twenty in all—play Manhattan's Radio City Music Hall, which for years was recognized as the most prestigious movie theater in the nation.

Wrapped in luxury in Bel-Air, LeRoy never forgot the beloved house that had burned in the earthquake. In each of his pictures he tried to sneak in the number 62—62 Geary Street had been his San Francisco address. It is perhaps understandable, then, that a man who was so keenly attached to place remained rooted on Saint Cloud Road. After his separation from Doris in the early forties, he stayed on at 332 Saint Cloud. Then, in the late forties, with his third wife, Kitty, he built a four-bedroom house (not counting servants' quarters) on four manicured acres at 400 Saint Cloud.

Kitty LeRoy hired an old friend, Chicago architect Samuel Marx, to design the new homestead. Influenced by Mies van der Rohe's famous Barcelona Pavilion, Marx used what seems like acres of glass to open the house up to the pool and surrounding gardens. "Glass everywhere" is how LeRoy's daughter, Linda Janklow, describes the layout. Husband and wife even placed a glass wall between their connecting bedrooms, giving them separate rooms that felt like one. Draperies could be pulled at night so that Kitty would not be disturbed when her husband stayed up late to read scripts.

One of Hollywood's best-liked couples, the LeRoys entertained often, usually serving Chinese food prepared by their Chinese cook. Facing the two glass walls in the dining room were two walls encrusted with crushed shells, a decorating touch that was popular in the late forties and the fifties. After dinner the guests would settle in the living room. At the touch of a button a screen would descend from the ceiling and a painting would slide aside to reveal an opening for a projector: Hidden behind the wall was a full-scale projection room. The lights would be dimmed, and a movie, not yet released to the general public, would begin.

Reluctant to leave home for an office, LeRoy would often bring the office to Saint Cloud Road. Screenwriters would arrive for breakfast, then sit with him by the pool through the morning and afternoon, outlining and revising the script of his latest movie. As much as a house can be loved, LeRoy loved 400 Saint Cloud. "He loved every little aspect of it," says Janklow. His pride was such that once, entertaining the king of Belgium, he indulged in a small boast. "Little did I think when I sold papers on the streets of San Francisco that someday I'd have a home fit for a king," he told the visiting monarch.

By the early seventies the house that was fit for a king was too big for Mervyn LeRoy. Descending to Beverly Hills, the LeRoys moved to a smaller house decorated by Michael Morrison, who had previously worked for William Haines, the movie star turned designer. It was there, after a long and eventful life—seventy-five motion pictures bear his name—that LeRoy died in 1987. □

STEVE MCQUEEN

A RETREAT FOR THE DYNAMIC STAR
continued from page 241

The stability that the Castle had represented after McQueen's volatile early life seemed to disappear after he moved out. He and MacGraw took a house at the beach, although McQueen had his own mail addressed to a nearby gas station. The couple soon divorced, and he married model Barbara Minty and bought a ranch in Santa Paula, as well as a nearby hangar to house his cars, bikes, airplanes and other artifacts.

He insisted that Warner Bros. let him make and star in Henrik Ibsen's *An Enemy of the People* (1977), as the town doctor vilified when he warns that the lucrative mineral springs are in fact polluted. For the part he grew a huge, bushy beard and let his close-trimmed hair go long and wild. Even at close range he was scarcely recognizable as Steve McQueen and appeared to welcome the anonymity. The film, admirable but uncommercial, has rarely been shown, even with McQueen's participation.

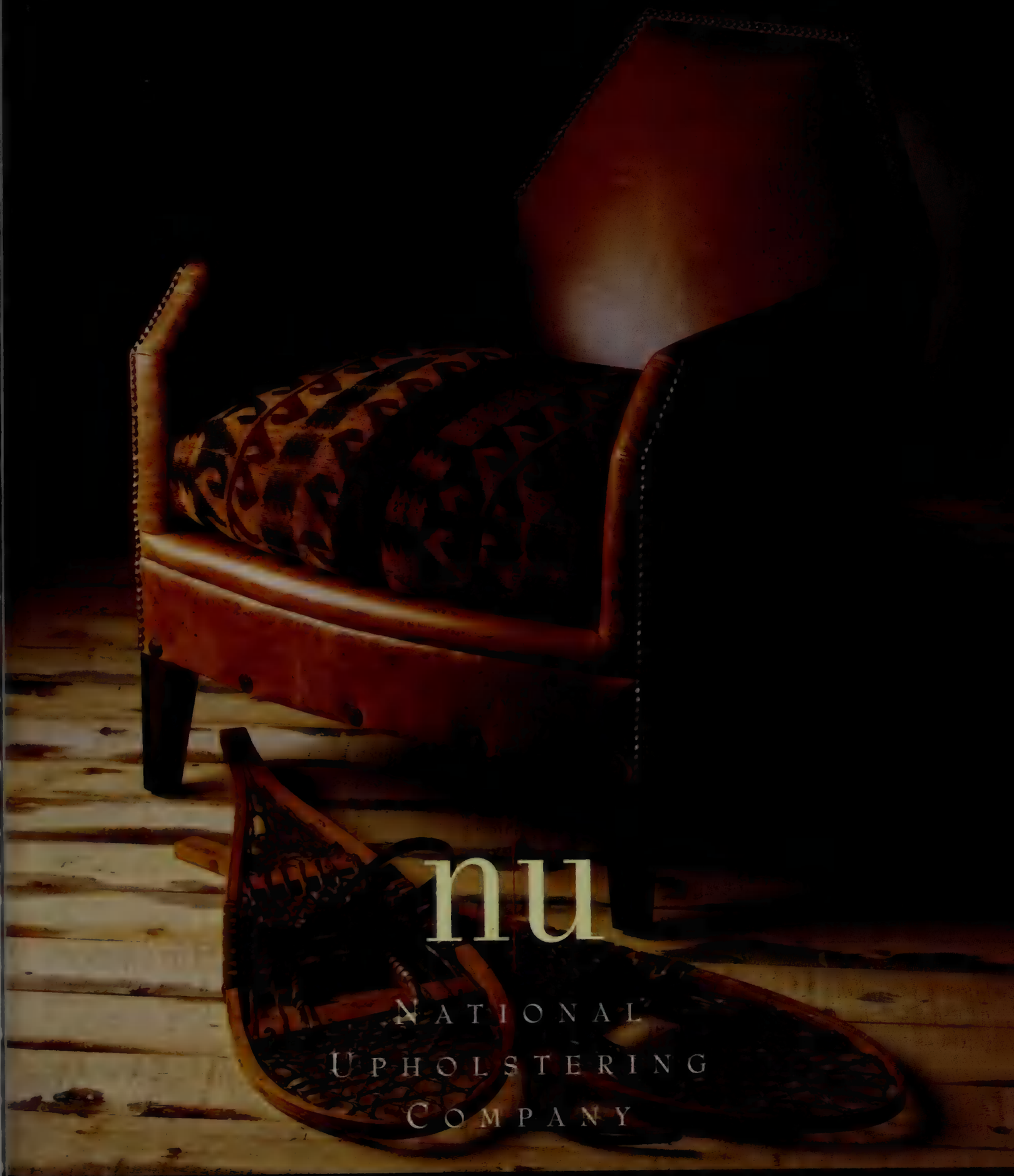
He pondered writing his autobiography as a kind of object lesson to young people that the problems of a troubled adolescence could be overcome. But before anything came of the idea, cancer struck him. He went to Mexico in hope that a therapy unavailable in the United States would save him. He died in 1980, at the age of fifty. As with all too-early deaths, the world is left to speculate about the might-have-beens, the films unmade, the roles unplayed.

Neile Adams stayed on in the Castle for two years after the divorce, but it was more house than she needed and too full of memories, and she sold it in 1974 to conductor Zubin Mehta and his wife, Nancy. □

Wrapped in luxury in Bel-Air, LeRoy never forgot the beloved house that had burned in the earthquake.

The stability the Castle represented seemed to disappear.

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NOMADIC LIFE OF A SCREEN LEGEND
continued from page 237

pic Boulevard, where she got mail. Thanks to Hyde, she also began to receive paychecks—for small roles in (among a half-dozen pictures) *The Asphalt Jungle* and *All About Eve* (both 1950). Her screen time was brief, her impact tremendous.

In 1950, just before Hyde's death, Monroe accepted an offer from Natasha Lytess to share her one-bedroom apartment in West Hollywood. She brought with her some books, pictures and records, and her wardrobe, which consisted of a few sweaters and skirts. This constituted her entire list of possessions until shortly before her death; she cared little for things, owned no jewelry and vigorously denied that diamonds could ever be a girl's best friend. "I'm not interested in money," she once told an agent who arrived with news of a hefty bonus and a salary increase. "I just want to be wonderful."

Life with her coach was appropriately simple: She slept on a living room daybed, helped care for Lytess's daughter, studied plays, demolished the apartment's neatness and (ever conscious of her aborted education) dashed out for a ten-week evening course in world literature at UCLA.

Her first starring role, as a psychotic baby-sitter in *Don't Bother to Knock* (1952), was a remarkable achievement: In a performance of extraordinary density and subtlety, Marilyn portrayed not a stereotypical madwoman but the recognizable casualty of a wider urban madness. "I'm trying to find myself now, to be a good actress and a good person," she told a reporter outside the Beverly Carlton one morning. "Sometimes I feel strong inside, but I have to reach in and pull it up. It isn't easy. Nothing's easy. But you go on." And with that she leaped on her bicycle for the ten-minute ride to Fox.

In 1951 and 1952, swiftly attaining stardom, Marilyn had nine films in release—and added no less than three addresses to her biography. She paid little attention to her surroundings and lived in a sparsely furnished apartment on Hilldale Avenue in West Hollywood and, two blocks from that, in a small one-bedroom at 882 North Doheny Drive, at the corner of Cynthia Street. There she began her romance with Joe DiMaggio in 1952. "Almost any place would have done for me," she told a friend, "but I tried to make it homey for Joe." To that end, she learned to cook spaghetti (which pleased him) and to decorate a room with framed, instead of taped, art reproductions (to which he was indifferent).

The marriage of two American icons, Monroe and DiMaggio, took place in January 1954, and for several months they rented a furnished mock-Tudor house at 508 North Palm Drive in Beverly Hills. Soon both the rooms and the marriage were in disarray, at least partly because her star was on the ascendancy and DiMaggio was in retirement. From the house she drove to the studio for *There's No Business Like Show Business* (1954) and *The Seven Year Itch* (1955), and on the front lawn in October 1954 she and her attorney announced the end of her marriage to DiMaggio after less than a year.

> In New York, with the help of John Moore, she played decorator.

Unwilling to be treated capriciously by either a boss or a husband, Marilyn Monroe walked out on her studio contract in 1955 and lived in Weston, Connecticut, with photographer Milton Greene and his wife, Amy. For the next three years she and Greene were partners in Marilyn Monroe Productions. "I am tired of the same old sex roles," she told the press. "I want to do better things. People have scope, you know."

Also in 1955 she began attending classes at the Actors Studio in New York. For her Manhattan base, the fledgling production company took a six-month lease on a twenty-seventh-floor suite in the Waldorf Towers (whose other residents included Cole Porter, the duke and duchess of Windsor and General MacArthur). The apartment's furnishings were almost all white, her favorite color scheme since she believed it was also Jean Harlow's. She invited the press—and Arthur Miller, whom she was dating regularly and whom she married in the summer of 1956.

Earlier that year she moved back to Los Angeles for interior studio work on *Bus Stop*. She and the Greenes rented a furnished house at 595 North Beverly Glen Boulevard in Bel-Air. When they left just three months later, the house was a shambles—the result of wild parties, an overburdened photographer trying to cope with his new responsibilities as a producer, an occasionally unstable star and an atmosphere in which there was a prodigious consumption of alcohol and drugs. "I want to live quietly in the country," Monroe told Arthur Miller after completing her brilliant performance as Cherie the "chantoosie" in *Bus Stop*.

She got her wish later that year in England, when after their marriage the Millers were installed at Parkside House for the shooting of *The Prince and the Showgirl* (1957). Situated on ten acres, the house had an oak-beamed living room, five bedrooms and quarters for servants. From this serene environment the actress traveled to the studio, where things were far less congenial. She and costar Laurence Olivier had different methods of preparation and performance; she suffered a miscarriage; Marilyn Monroe Productions was badly organized and managed; and the marriage to Miller was already in jeopardy. Despite all this, she shone in a comic and poignant triumph.

Back in New York, the Millers rented an apartment at 444 East Fifty-

continued on page 290

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NOMADIC LIFE OF A SCREEN LEGEND
continued from page 288

seventh Street and, with the help of designer John Moore, Monroe played interior decorator. She had a wall removed and made one large room of two, creating a living/dining area; she mirrored several walls and had others painted stark white, like the ceiling. Everywhere, in fact, there was white: a white sofa, white tub chairs and white tables; even her grand piano was hauled out of storage. But to Monroe, the apartment, like her performances, was never "right," and she was constantly remodeling, changing furniture, draperies and accessories.

In 1958, having endured the collapse of her production company and the end of her relationship with the Greenes, three miscarriages and severe depressions in the aftermath of each, Monroe went back to work in Hollywood. The film, *Some Like It Hot* (1959), was her second with Billy Wilder, for whom the experience was exhausting. Her marriage was now in trouble, she was drinking far too much, and doctors were prescribing sedatives in dangerous amounts. "There were days I could have strangled her," Wilder said years later, "but there were wonderful days too, when we all knew she was brilliant."

Monroe returned to East Fifty-seventh Street in 1959 weary and worn out, but she worked with Miller on improvements to their house in Connecticut—the first one she had ever owned with anyone. There and in Manhattan, she invited such luminaries as Carson McCullers, Isak Dinesen and Carl Sandburg for simple suppers. "Marilyn was a good talker," said Sandburg, "and very good company. We did some mock play-acting and some good, funny imitations. She told me how she had come up the hard way, but she would never talk about her husbands." Empty hours depressed her, however, as her friend Susan Strasberg remembered, "and she was bored with the role of country housewife." In 1961, just before the premiere of *The Misfits*, her last film, she divorced Miller.

Returning to California, Monroe lived mostly in hotels—though she moved back to her old address on Doheny Drive. An apartment there became available just when she needed it in 1961, and Monroe brought in some hastily bought furniture. The rooms were merely a base from which she dashed out for visits to doctors and a psychiatrist, and for meetings with agents, publicists, writers and producers.

Finally, a few months before her death, she found a home. In the Brentwood section of west Los Angeles, the actress fell in love with a snug Spanish-style hacienda at 12305 Fifth Helena Drive. Secluded and private, the small (2,300-square-foot), single-story house needed refurbishing, but it had a tile roof, thick white stucco walls, a beamed cathedral ceiling in the living room and arched doorways throughout. The property also had lush plantings and a swimming pool —all nestled on a quiet cul-de-sac.

In early 1962 she planned a partial renovation of the house and went to Mexico to buy furniture. In Cuernavaca, Toluca, Taxco and Acapulco, she shopped for native furnishings, cushions and tapestries and looked for Mexican tiles to install in her new kitchen and baths. "Marilyn was very happy," recalled her friend Ralph Roberts. "She was really taking control of her life and asserting herself." All those close to her agreed.

Most of her purchases were still undelivered when she died, and so her dream of a place of her own was never fulfilled. But her desire to leave a legacy was—in twenty-nine films. She still stands for something funnily unsolemn about sex, something truthful and vulnerable.

Director Joshua Logan called Monroe "one of the great talents of our time—warm, witty, extremely bright and totally involved in her work. Hollywood shamefully wasted her." To this day, that assessment is endorsed everywhere by millions. When Marilyn Monroe died on August 4, her life was not in decline but full of promise. □

THE DIRECTOR'S 1860S TOWN HOUSE
continued from page 255

the most of the natural light with pale wood floors, ecru walls and recessed lighting. In the rear is a parlor of subdued Napoleonic elegance that can seat ten or twelve for a screening. In the front is a sophisticated library where the designer has mixed an upholstered sofa with an antique Lavar Kermin rug, a Victorian desk, a wall of bookshelves, and side chairs with an Empire line. "I love the way Marty looks when he sits there," she says. But Houghton was also prepared to integrate the Eames chairs from his last apartment. "He's the right type of person for an Eames chair, and that's not true of everyone. Some men should have their Eames chairs taken away from them."

Filmmaking is a cross between military and court life: It all takes place in public. That's probably why Scorsese is so protective of his privacy. "Between films," he says, "there are days at a time when I don't do anything except hole up and read. My daughters visit, and occasionally there's a guest for dinner—but that's all. And when the work comes in, the time has to be cut out ruthlessly for it."

But what strikes a visitor to Scorsese's town house is less his solitude than his attachments—the power of the presences around him. Director Akira Kurosawa gave him the Japanese prints over the desk and the two ceremonial dolls—an emperor and empress—in the library. A vitrine is filled with talismans and career mementos. Ken Takakura bestowed the samurai stirrups on the mantel in the living room. The guitar hanging like a piece of sculpture on the wall is an original Stratocaster—"a pure one"—that Robbie Robertson played in *The Last Waltz*, Scorsese's 1978 film about The Band. As for the remarkable collection of movie posters hanging in every room and hall, it's only when you've seen *The Age of Innocence* (1993) that you recognize the tone of reverence, authority and tribal pride that Scorsese adopts when he talks about them. He's an old New Yorker showing you his family portraits. □

MEMORABLE IMAGES FROM HOLLYWOOD'S PAST
continued from page 259

in the poster for *Flying Down to Rio*.

The censors soon reasserted their authority, but the innocence of the silent era was irrecoverable. Sound permitted the Marx Brothers to graduate from vaudeville to the screen, and their lunatic humor was caught in the poster caricatures of cartoonist Constantin Alajálov for Paramount's *Monkey Business*. A bold painting of Gary Cooper as a legionnaire occupied the entire poster for *Beau Geste*; there was no need to mention his name. But such creativity was rare. Stars insisted on exact likenesses, and increasingly these were based on photographs rather than illustrations.

In France, the signed artist's poster had flourished since Chéret and Toulouse-Lautrec immortalized the Parisian cabarets of the 1890s. European distributors commissioned extraordinary images for their own and Hollywood's pictures. Standouts include the giant robot that symbolized *Metropolis*, Marlene Dietrich portrayed as the *Venus de Milo* and a French poster for *King Kong* that emphasized the raw terror of the ape's first appearance. In America, the studios called the shots, and they clung to well-tested formulas. In their lively survey, *Reel Art*, Stephen Rebello and Richard Allen quote 20th Century-Fox publicist Charles Schlaifer, who said: "My main concern with a poster was, would people *look*, rush to the box office and buy a ticket? If that *didn't* happen often enough, I'd be out of a job."

Few American posters of the studio era ventured far beyond stereotyped images of the stars. "It's Terrific!" proclaims the sheet for *Citizen Kane*, but you would never guess from the conventional artwork that this is one of the greatest movies ever made. Everyone loves *Casablanca*, so the poster's price has climbed steeply, but the design is as run-of-the-mill as the movie was planned to be; Warner Bros. had no idea it was producing a classic. In contrast with this pedestrian effort, the postwar French poster for *Casablanca* expresses a mood of romantic fatalism, veiling Rick's Cafe in swirls of cigarette smoke that seem to have drifted in from a Gitane pack.

José Carpio, the collector who runs Cinemonde in San Francisco, attributes the steep rise in the price of classic posters in part to the recent auctions at Sotheby's and Christie's, which brought investors into a field that had previously been dominated by movie buffs. Classic horror titles have appreciated more sharply than most. Fewer posters still exist from the early sound films than from major silent and later studio releases, and much of what survived was pulped in wartime salvage drives. At auction last year, a one-sheet (twenty-seven by forty-one inches) of *Frankenstein* fetched $198,000, a record price for a movie poster.

Bob Colman, who runs the Hollywood Poster Exchange and advises Camden House, a Beverly Hills auction house that specializes in the field, explains that movie posters are becoming more popular with the serious collector. Unlike other collectibles, they were never offered to the public but were leased or sold to exhibitors. When a feature ended its first run, most of the remaining posters were scrapped. But for the movie buffs, nearly all of them would have been lost. Now museums have recognized their importance, and many of the finest can be found at the Academy of Motion Picture Arts and Sciences, the Museum of Modern Art in New York and the Musée de l'Affiche in Paris. □

A one-sheet of *Frankenstein* fetched $198,000, a record price for a movie poster.

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See Shell Specimens

After 40 years as a radio and stage actor in England, 80-year-old **Peter Coke** has made a career change and is becoming recognized as a decorative artist with his extraordinary shell mirrors, objects and pictures. It started in 1971 with a trip to the Barbados Museum, where he saw specimens of sailors' Valentines created with local shells. Back in England, Coke started decorating mirrors (right), snuffboxes, caskets and cachepots with assorted shells, particularly ones the size of grains of rice. Having built a collection of more than 70 decorative objects and mirrors adorned with shells, Coke will unveil his work to the public for the first time on April 22 at London's **O'Shea Gallery**, which specializes in marine, sporting and other prints, maps and antiquarian books.

"Peter's work has never been seen before," Raymond O'Shea says. "I've seen some shell pieces at Grosvenor House on occasion, but I wasn't aware that anyone was continuing the craft until I saw his work." For the exhibit, O'Shea will include marine prints—images of crustaceans, corals, fish, sailing and, of course, shells—as well as 17th- to 19th-century charts relating to the beaches Coke has visited over the years to create his shell art. Among O'Shea's collection of approximately 65,000 prints and maps are copies of Albertus Seba's engravings of natural-history specimens (below) executed in the first half of the 18th century.

"I'm not interested in anything modern," Coke says. "Most of my things are made from antiques." Coke finds old tea caddies and wood mirrors, caskets that have fallen to pieces and the remains of 18th-century scrollwork, strips them and uses them as the base for his shell creations. He also makes shell pictures—favorites include an intricate 18th-century Savonnerie design and a classical owl taken from etchings of Sir William Hamilton's Greek and Etruscan vases. O'Shea Gallery, 89 Lower Sloane St., London SW1W 8DA; 71-730-0081.



COURTESY O'SHEA GALLERY



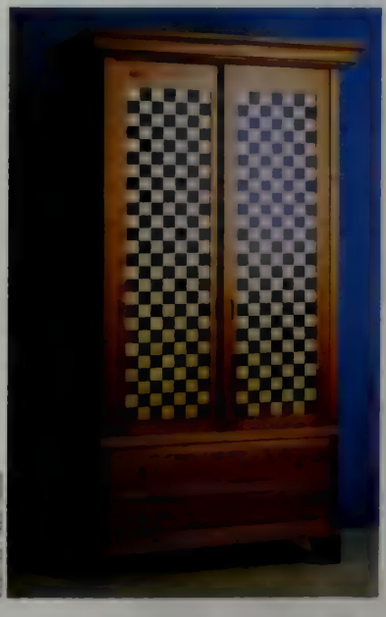
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Have a Cabana

Like many architects, **Aldo Rossi** makes sketches—or impressions, as he calls them—of interesting shapes that he observes. In 1982 during a stay on Elba he noticed "the peculiarity and universality" of the cabanas on the beaches. "The cabana is a small house; it is the idea of the house," Rossi says. "My friend Bruno Longoni builds it and reinvents it, as only the artisan's manual skills together with his fantasy can do." Longoni's workshop handcrafted not only the cabana (left) based on Rossi's sketches but also several other pieces of furniture that Rossi had sketched over the years. Some of the furniture, like an armoire (right) and a table with frame in cherrywood, has a distinctive Shaker look. Others clearly bear the signature of a[n] architect. Bruno Longoni, Via Giovanni da C[illegible]nate 73, 22063 Cantù, Italy; 031-715-616.



COURTESY ALDO ROSSI



COURTESY ALDO ROSSI

continued on page 294



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In the Showrooms

Marvic (212-371-4333), the latest British firm to open a showroom in the U.S., is now ensconced in New York's D&D Building. Its fabrics, while mostly traditional and very British, include some unexpected designs in that particularly bracing British palette. Les Toiles Anciennes (below left), a collection of toiles de Jouy taken from fabrics that Marvic first introduced in the 1930s, has one fabric, *Les Vues de Paris*, that Marvic calls "more masculine." *Les Vues de Paris* shows literally that—engraved views of the statue of Henri IV on the Pont Neuf, the place de la Concorde and the Madeleine, framed geometrically in rectangles, circles and octagons and surrounded by military insignia in color combinations of grisaille, grisaille on yellow, and burgundy and yellow. Among Marvic's typical toiles are *La Bergère*, a woodcut scene of a shepherd and shepherdess, and *La Balançoire*, a scene of a primitive seesaw with a log as the fulcrum, which is printed in a mustard gold on a bright blue and in grisaille on salmon.


COURTESY NIERMANN WEEKS


COURTESY NIERMANN WEEKS

Niermann Weeks (410-224-0133), from its atelier in Annapolis, continues to take reproductions to witty lengths. A Gothic framed mirror with a pediment curves into a Tudor-style arch containing a quatrefoil shape and two trefoils, the whole surmounted by a little fleur-de-lis and done in antique ivory and gold. A tabletop "Lattice Tower" is a hexagonal obelisk of latticework rising to a finial and sitting on a hexagonal base (above right). There are two handsome chandeliers in the collection: "Rivoli" (above left) is made of distressed white wrought iron embellished with rust and bent into the thinnest of scrolled shapes; the other, "The Plantation," has a large ball suspended from a rod attached to a smaller ball, both decorated with gilt leaves.

Rodolph (707-935-0316), the California-based fabric company, has a new cotton fabric called *Jubilee* (below right) that is woven in a complicated pattern of stripes with a wide variety of diamond-shaped designs within each stripe. The colors range from purple, red, yellow and white in one combination to yellow, gold, blue and mauve in another to orange, yellow, white and blue.

Christopher Norman (212-644-4100), who keeps coming up with new twists and turns on traditional fabrics and furniture, has a line of swing-arm light fixtures that he has imported from the French firm **Art et Style**. Departing from the customary form of the swing arm as a brass minimalist fixture, the lamps at Christopher Norman have traditional candlestick-lamp forms and black shades. Among the collection of fabrics that Norman represents from the English firm **Watts of Westminster**, which does 19th-century period reproductions, are two stunning jewel-tone pieces. *Benson* is a heavy cotton-and-silk woven tapestry in the Pre-Raphaelite tradition that suggests a medieval arras. The other fabric, *Flame*, is made of cotton, silk and gold thread and has stylized bursts of gold flames on a [illegible] background.


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Designed for Reading

How do architects design their own residences? In ***Architects House Themselves: Breaking New Ground*** (The Preservation Press, National Trust for Historic Preservation; $39.95), Michael Webb starts with some classics—the homes of Neutra, Eames and Gropius—and proceeds with the living laboratories of more than 40 other architects, including Charles Gwathmey, Stanley Tigerman and Margaret McCurry, and William F. Stern (below)... ***Wright in Hollywood: Visions of a New Architecture*** (The Architectural History Foundation, MIT Press; $50) by Robert L. Sweeney focuses


PAUL HESTER

on the period from 1922 to 1932 when Frank Lloyd Wright was designing concrete-block residences... ***Nineteenth-Century Design: From Pugin to Mackintosh*** (Harry N. Abrams; $95) by Charlotte Gere and Michael Whiteway documents the decorative arts of that era ... ***West Coast Wave: New California Houses*** (Van Nostrand Reinhold; $49.95) by Dirk Sutro examines the experimental designs of such architects as Frank Israel and Rob Wellington Quigley.

continued on page 296

JANE CHURCHILL

FABRICS AND WALLPAPERS

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Take the Dragon by the Tail



COURTESY PETER JOSEPH GALLERY

Painter and textile designer **Wendy Wahl**, who is married to furniture designer John Dunnigan, has recently been working primarily on rugs, one of which is a unique and fearsome dragon. Made of wool and silk, with fringed claws and scales and staring eyes emphasized by different heights of pile, the nine-foot-long *Imperial Dragon* (above) stands out because its twining, curvy shape and tail form the whole rug—there is no background. "I designed this for people who had a large Oriental art collection and who wanted a rug that would allow their dining room floor to show," says Wahl. "It was the perfect opportunity to adapt an image that would be seen in traditional Tibetan rugs and make it different by having no frame." Among Wahl's other rug designs are *Fruited Planes*, which suggests the contours of fields as seen from an airplane, and *Opus Five*, an impressionistic work with curved lines evocative of music notation dividing the border of a rug intended for a music room. All of Wahl's rugs are manufactured by V'Soske, and all are unique, although she is willing to adapt a motif to another work. Wendy Wahl, The Peter Joseph Gallery, 745 Fifth Ave., New York 10151; 212-751-5500.

Tales of Cabinets

Chine Antiques in Hong Kong is making accessible the elegant and functional Ming furniture of the 18th and 19th centuries. Cheong Man Tat and his partner, Zafar Islam, buy old furniture from villages surrounding the seaport of Ningbo in China's Zhejiang province and restore it at their workshop in Macao. The furniture is reassembled by artisans skilled in old-time methods using original-formula glues, Islam says. Many of the restored pieces inevitably have an interesting history. A green-lacquered Ningbo wedding cabinet symbolizes masculine strength and was usually brought to the bride's house when the bridegroom decided to live in her family home. According to the partners, few green cabinets exist because not many men were willing to live with the wife's family. A Beijing-style elm altar coffer (below) started out as an altar table 500 years ago; eventually the Chinese added a cupboard and drawers for storage. Chine Antiques, 42A Hollywood Rd., G/F, Central, Hong Kong; 852-543-0023.



COURTESY CHINE ANTIQUES

Walls of Weimaraners

William Wegman, the artist known for the tableaux vivants he creates and photographs using his weimaraners, has linked up with **A/D**, the SoHo gallery that encourages artists to make objects for domestic use. Fay, her daughter Battina and other family members have been posed by Wegman to suggest letters of the alphabet, and the resulting photographs are being printed as wallpaper borders (right). The doggy letters come on a background of white, hunter green, brick red, blue or, of course, weimaraner gray. Wegman has also come out with a full wallpaper for A/D called *Activities* on the same background colors that uses his sketches of canoes, tents and campfires in a "boys' life" vision of the outdoors. A/D Gallery, 560 Broadway, New York 10012; 212-966-5154.



continued on page 298

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A Cottage in Dorset



COURTESY HAVELIN ANTIQUES

Visitors to antiques dealer Annabel Elliot often find themselves having tea in her garden, where in the summer paintings and carpets are spread out under an apple tree. That's because her shop, **Havelin Antiques** (left), is located in a cottage across from her house in Dorset.

Elliot does most of her buying at house sales and from private sources, and she has arranged the cottage's two sitting rooms and bedroom with 18th- and 19th-century English and European pieces for a country house look. Elliot sells "everything except serious brown or straight boxy furniture." Her specialties are decorative pieces, vintage fabrics and laces, and cushions and pillows made of antique fabrics and carpet fragments. She's also known for finding good pelmets. By appointment only. Havelin Antiques, The Cottage, Stourpaine House, Stourpaine, Near Blandford, Dorset DT11 8TG; 0258-452-431.

Paris Sources

Penny Baird travels to France so often that, she says, "I know better sources in Paris than I do in New York. It's a great place to spot trends."

When she's looking for cutlery, she visits **Peter** (191 rue du Faubourg St.-Honoré; 45-63-88-00), which makes sterling silver dinner sets with handles of wood and semiprecious stones. Owner and designer Claude Peter says the family firm—begun in Alsace in the 18th century—has expanded into silver hollow ware (above) and china.



COURTESY PETER

For painted furnishings and lighting, she goes to **Laure Welfling** (30 rue Jacob; 43-25-17-03), who is "well versed in architectural details and understands textures—she knows how to work well with decorators." Among Baird's recent purchases are star-burst sconces and a chandelier made out of rope.

Marie-Christine de la Rochefoucauld (16 rue de l'Université; 42-61-22-22) designs fabrics, tapestries and furniture, especially *faux*-book desks and sculptural pieces that work as end tables and table bases. "She also makes brass light fixtures with modern lines but traditional fittings," notes Baird.

"I love faience for its delicacy and elegance, and **Ségriès** is the fanciest line," Baird says. The atelier is located in Provence, but Ségriès has a boutique in Paris (13 rue de Tournon; 46-34-62-56) where Baird orders custom pieces. Baird especially likes the Sceaux patterns, which can be ordered in a variety of pastels. Ségriès's full selection is also available through Solanée (866 Lexington Ave., NY 10021; 212-439-6109).

Marie-Pierre Boitard (9–11 place du Palais Bourbon; 47-05-13-30) devotes half of the store to antique silver and crystal and half to her own accessory designs. On her last trip Baird picked up an antique porcelain centerpiece.

"In the States a candle in the shape of a lemon is considered unusual," Baird says, explaining why she thinks nothing of obtaining her special-occasion candles (above left) from **Point à la Ligne** (67 avenue Victor Hugo; 45-00-96-80). For her own table she has an entire set of hedges and topiaries to create an English garden, complete with a maze.□

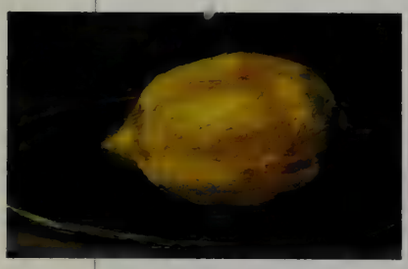


COURTESY POINT A LA LIGNE

Painterly Attractions

Some of the top museums in Paris have commissioned designers to reproduce objects found in art. One designer, Yves Taralon, conceived a collection called **Objets Dérobés**—he finds objects and jewelry obscured in noted paintings and makes copies of them. So far the terrine in Monet's *Le Déjeuner sur l'Herbe*, a carafe in Fantin-Latour's *Coin du Table* (bottom), the fruit dish in Cézanne's *Assiette au Citron* (below) and the glass with three ball feet in Manet's *Fruits sur une Table* are available as special editions in some French museum boutiques.

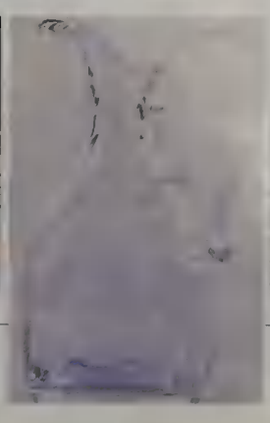
After visiting the Musée Carnavalet, designers Paul Mathieu and Michael Ray reinterpreted a Neoclassical motif on a series of porcelain plates. Sparked by the objects in the Musée des Arts Asiatique-Guimet, Nathalie George started **Japon,** a collection of faience teapots and tea caddies. A recent Versailles exhibit on royal table settings led Taralon to make a series of fruit bowls. Musée National du Louvre, rue de Rivoli, 75001 Paris, 40-20-51-51; Musée d'Orsay, 9 quai Anatole, 75007 Paris, 45-49-11-11.





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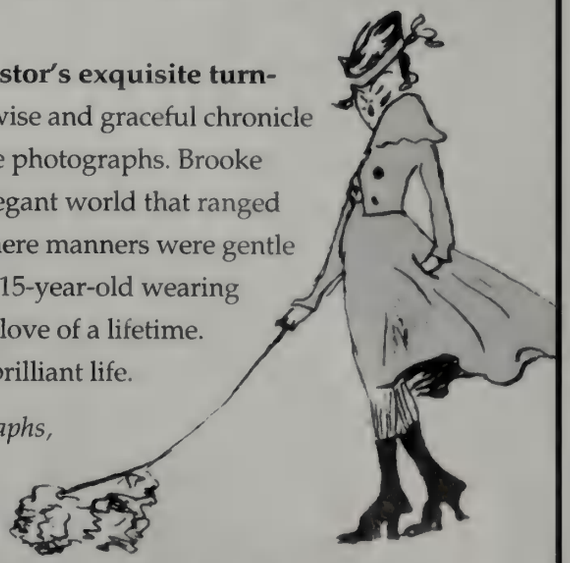


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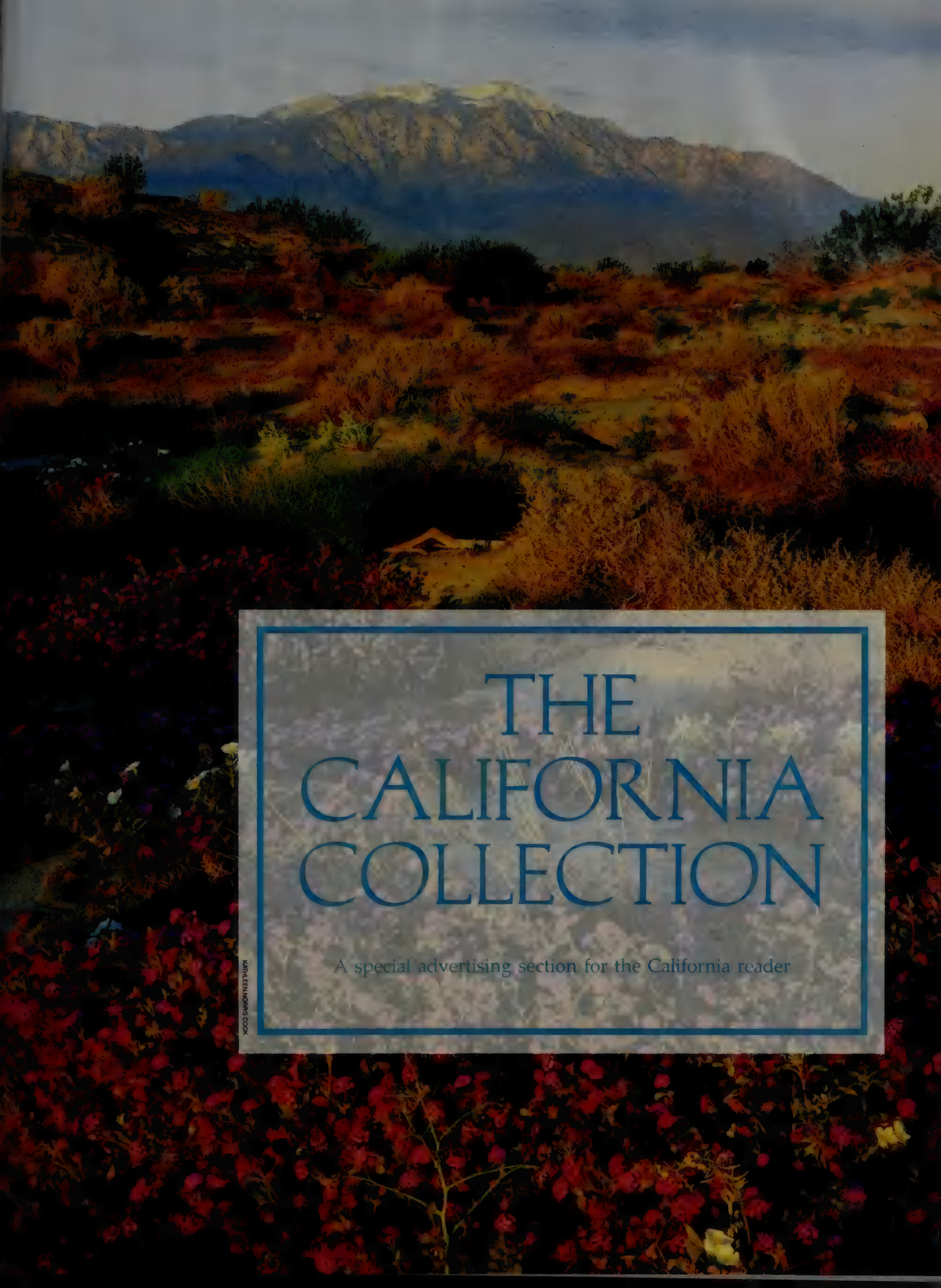
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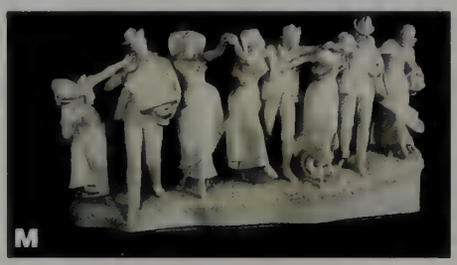

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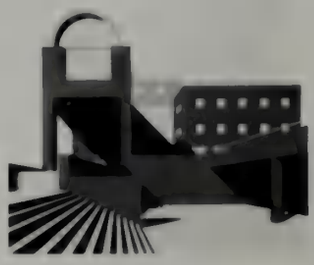
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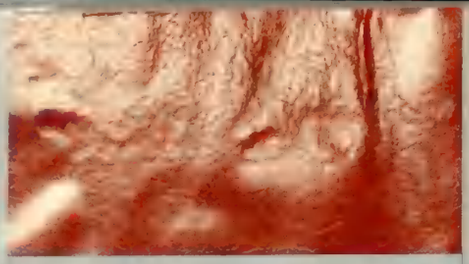
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COVER: Winona Ryder in the living room of her Beverly Hills home. The actress divides her time between Beverly Hills and a New York apartment. Interior design by Kevin Haley. Photograph by Jim McHugh. See page 122.

TABLE OF CONTENTS

May 1994

INTERIOR DESIGN

94 **Villa Hesperides**
New Chapter for a Renowned Montecito House
Interior Design by Craig Wright
Text by Marilyn Bethany/Photography by John Vaughan

104 **The Labèque Sisters' Renaissance Duet**
Pianists Katia and Marielle in Tuscany
Interior Design by Axel Vervoordt
Text by William Weaver/Photography by Simon Upton

112 **Rural Revisited**
Working Wonders on a New Jersey Farm Property
Architecture by Michael Graves, FAIA
Interior Design by Mario Buatta, ASID
Text by Paul Goldberger/Photography by Durston Saylor

140 **Dark Muse Down Under**
Tempering the Bright Light Above Sydney Harbor
Text by Steven M. L. Aronson/Photography by Jaime Ardiles-Arce

154 **The House of Moët & Chandon**
A Sparkling Tradition of Fine Champagne Is Carried On in Epernay
Text by Aileen Mehle/Photography by Derry Moore

162 **Tennessee Two-Step**
Reshaping a Chattanooga Town House Along Neoclassical Lines
Interior Design by Thomas Britt, ASID
Text by Suzanne Stephens/Photography by Jaime Ardiles-Arce

168 **Lush Life at the Hotel Bel-Air**
A Los Angeles Landmark Spruces Up
Text by Michael Frank/Photography by Mary E. Nichols

182 **A Collector's New York Address**
Spaces Designed for Art
Interior Design by George Dandridge
Text by Jeffrey Simpson/Photography by Durston Saylor

190 **Riding the Rails Aboard Car 50**
A Private 1928 Carriage Enshrines a Family Legacy
Text by David Roberts/Photography by Richard Mandelkorn

continued on page 6


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TABLE OF CONTENTS

May 1994

ART AND ANTIQUES

148 **Antiques: Japanese Architectural Models**
Centuries-Old Designs in Small Scale
Text by James Dickey

176 **Art: Modern Textile Designs**
Bold Works on Paper Fuse the Fine and Decorative Arts
Text by Michael Peppiatt

SPECIAL FEATURES

122 **Architectural Digest Visits: Winona Ryder**
Coast to Coast with a Rising Star
Interior Design by Kevin Haley
Text by Pilar Viladas/Photography by Mary E. Nichols, Beverly Hills, and Durston Saylor, New York

130 **Historic Houses: Gustav Stickley**
The Restoration of Craftsman Farms
Text by Brendan Gill/Photography by Durston Saylor

DEPARTMENTS

16 **Letters from Readers**

20 **People Are the Issue**

30 **Contributors**

32 **Guest Speaker: Maya Angelou**
A House Can Hurt, A Home Can Heal

42 **Antiques Notebook: Reappraising Chinese Painted Enamels**
By John A. Cuadrado

56 **AD Travels: Music in Stately Homes**
A British Celebration of Harmony and Architecture
By Elizabeth Lambert

68 **Rudyard Kipling in Vermont**
The Strange Tale of Naulakha
By Michael Frank

84 **AD Wired**
Solving the Home Office Puzzle
By Nicholas von Hoffman

204 **AD-at-Large**
Inside the Design World

209 **Reader's Directory**

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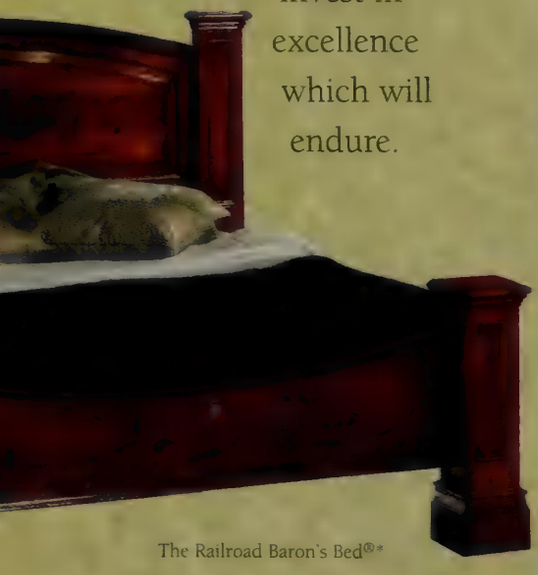
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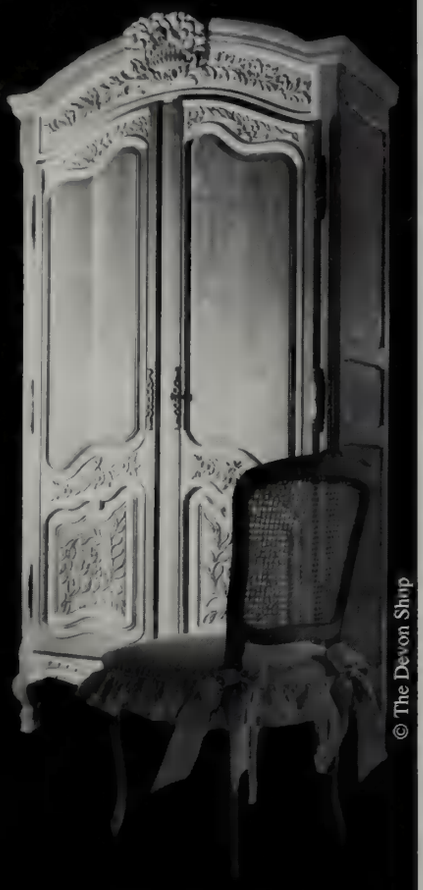
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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Your January 1994 special Italian edition is *molto fantastico*—it reads like a Puccini aria.

Rosario Sauro
Moorestown, New Jersey

The day I read the January issue was an extremely cold one. I normally read an issue over a period of time; however, I found myself warming up to the Italian edition. The featured residences were lovely and impeccable and exuded a warmth that took the chill off my winter day. By the time I reached "Lake Como Folly" I was having an espresso and *biscotti* on my steps and enjoying my own mental view of a sunny Lake Como day.

Robin Schultz
Oakland, California

I was intrigued with your wonderful January issue. I am of Italian descent, with grandparents from Capri. You have reawakened me to my heritage.

Julie Abbate
Boynton Beach, Florida

Bravo! Your January Italian edition is *bellissimo*! I shall cherish it for years to come. I cannot thank you enough for all the pleasure that these beautiful pictures and descriptions have brought to me.

Pat Fox
Charlotte, North Carolina

The article "Guest Speaker: Umberto Eco" in the January issue was not only very interesting but brought back memories of a pleasant experience I had while stationed in Italy in the mid-1950s. My parents were born in the town of Cassine, located south of Alessandria. I was one of nine children in Philadelphia, and we always spoke Piemontese dialect in the house, while learning "pure" Italian at night school. In 1955, when I was a United States Air Force officer stationed in Naples, I was sent to Rome to brief the Italian air force staff on airfield development in Italy. After the briefing, which I gave in Italian, the vice-chief of staff of the Italian air force came up to me, complimented my briefing and said my Italian had a very familiar accent. When I told him that my parents were from a small town just south of Alessandria, he exclaimed that he was from the nearby town of Nizza Monferrato. We broke out in an animated conversation in local dialect. After a while, an Italian colonel who stood by finally said, "Now I've seen everything—an Italian general and an American air force colonel speaking in Italian, and I can't understand one damn word!"

Colonel Albert Settimo Guerrina
USAF (Retired)
Myrtle Beach, South Carolina

I was enchanted by the Florence apartment of the Marchese and Marchesa di San Giuliano ("Florentine Fresco," January), all the more so because it appears lovingly lived in, uncontrived and devoid of the sterility one often sees in stately homes. Nevertheless, I noted that the club chairs in the library, "comfortably worn," as your article describes them, are getting very close to having had it. I would respectfully suggest that the family bite the bullet, face reality and search for the strength within themselves to have them reupholstered sometime in the coming century.

Christopher D. Costanzo
Randolph, Vermont

What a great way to start 1994! Your January issue is a greeting second to none! In particular, your new column, AD Wired, provided an excellent overview of the electronic promised land. It challenged us to do some heavy thinking. AD Wired will help us cope with the electronic future.

Carl Nelson
Plainview, New York

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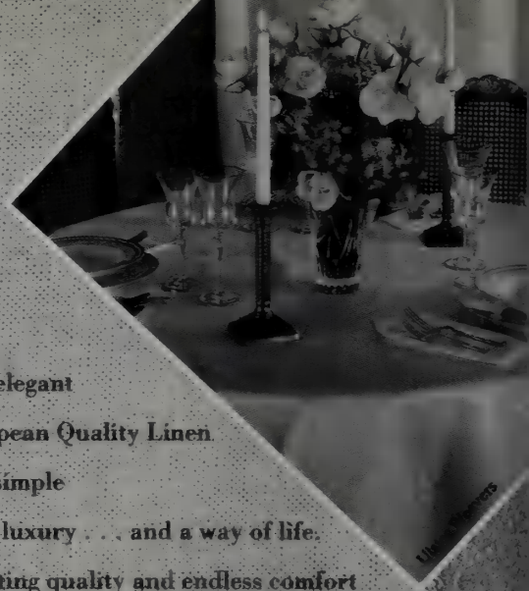
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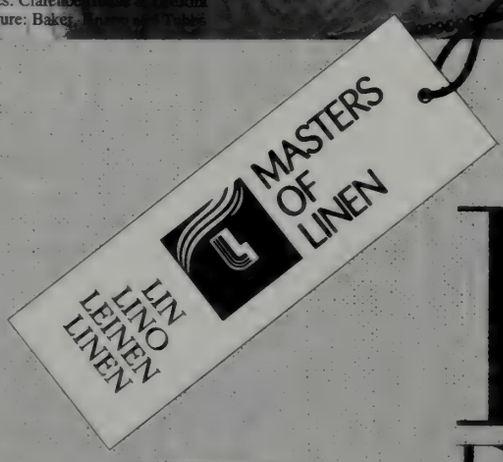
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PEOPLE ARE THE ISSUE


JIM MCHUGH

Our June issue gets the jump on summer, whisking readers away to some of the most memorable country houses in the United States. Features include Senator Daniel Patrick Moynihan's family farm in upstate New York, western novelist Louis L'Amour's ranch in Colorado, L.A. Law stars Jill Eikenberry and Michael Tucker in California's Big Sur, and an architectural tour de force by the firm Shope Reno Wharton off the Connecticut coast. The Pulitzer Prize–winning poet John Ashbery writes about restoring his country house in the Hudson River valley, and designer Karin Blake shares some of her best sources for rustic antiques in Maine. We also visit summery retreats in Michigan, South Carolina, Montana, Massachusetts and Virginia. In each locale, the message is clear: The American country house is a place where dreams and design converge in the most satisfying ways.

Paige Rense *Editor-in-Chief*


EMMA SAMMS

Craig Wright


JOHN VAUGHAN

Alice and Donald Willfong

Villa Hesperides

"So many incredible people from the design world, such as Billy Baldwin and Tony Duquette, once had a hand in Hesperides," says interior designer Craig Wright of Donald and Alice Willfong's residence in Montecito, California. "Although we respected the different decorative processes that went on over the years, we didn't want to preserve all the changes that had been made, nor did we want to re-create it exactly as it was when it was constructed in 1956. The first time the Willfongs saw the house they laughingly said that all it needed was a little paint. Later on, as we went room by room, we thought, Well, we can't possibly leave this room this way, and, Oh, it might be best to move that wall. The Willfongs couldn't have guessed in the beginning that by the time we were finished we would have totally disassembled the house!" *See page 94.*


SIMON UPTON

Katia and Marielle Labèque

The Labèque Sisters' Renaissance Duet

When internationally renowned duo-pianists Katia and Marielle Labèque have a break in their hectic performing schedules, they will now be able to escape to a Renaissance palazzo in Tuscany. Their latest residence, which has interiors designed by Belgian antiques dealer Axel Vervoordt, is decorated in an understated manner. As a matter of fact, one of the rooms that Vervoordt likes most is a room where he has done the least. "It's where John composes, so very little is needed," says the designer, referring to Katia's boyfriend, British guitarist and composer John McLaughlin. For the musician's room, he didn't need to add much; the walls are so intricately frescoed that Vervoordt refused to place obtrusive cabinets or elaborate beds against them. However, when he does put objects in rooms, his taste, as well as the Labèques', is for mixing countries and periods. "I like a good dialogue among things in a house," he says. *See page 104.*


KEES HAGEMAN

Axel Vervoordt


DURSTON SAYLOR

Michael Graves


BL[illegible]UNNINGHAM

Mario Buatta

Rural Revisited

"It was and was not a collaboration," says interior designer Mario Buatta of his and architect Michael Graves's remodeling of a barnlike residence for a couple in New Jersey. "Michael set the stage for the interiors, and there was a lot of going back and forth over the two years, but our work is our own." "The owners were the glue," Graves explains. "They had worked with Mario before and wanted both of us to contribute to the house. Since we knew that from the beginning, there was no hesitation on my part in terms of handing over the interiors to someone else.

continued on page 24



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Pictured above: "Ponies and Sheep in a Winter Landscape," an original 19th century oil painting signed by important British artist, William Widgery. Frame size: 61" × 82½".

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MUSEUM CRYSTAL
HOYA

continued from page 20

It all just led to a heightened sense of the domestic: juxtaposed, not contrived. The wife told us she was going to encourage Mario to be more austere and me to be more decorative. I don't think either of us knowingly did that, but obviously each of us had the other's style in the back of his mind. My friends might think I'd be aghast at how decorated the space is, but I always think Mario's at his best the more that's going on." "When we meet there for lunch now," says Buatta, "I like to tease him a bit by saying to the wife, 'You know, we really should add a few more pieces—Michael thinks the house looks far too spare.' " *See page 112.*



JIM MCHUGH

Winona Ryder



JIM MCHUGH

Kevin Haley

Architectural Digest Visits: Winona Ryder

Actress Winona Ryder was filming *The House of the Spirits* in Poland while her good friend Kevin Haley, an actor and designer, was in the middle of reworking her 1920s Spanish-style house in Beverly Hills. "I used to kid Winona, saying I'd show up on the set with fabric swatches." What Haley describes as a "total overhaul" entailed installing a new roof, renovating the kitchen and baths, adding new windows and moldings and restoring the house's original charm. "Winona and I are familiar with each other's taste," says Haley, "and I think she could trust me to make decisions while she was away." So much so that when she found an apartment in downtown Manhattan she immediately called on Haley. Her New York residence is dramatically different from her Beverly Hills house, but Haley says it wasn't a conscious decision. "I go by the rooms. In New York she has eighteen-foot ceilings, which are very glamorous." *See page 122.*



Frank Grill

Dark Muse Down Under

"I liked eighteenth-century furniture when I was young, but because I couldn't afford it I started collecting Art Déco," says Australian designer Frank Grill, who adds with a laugh, "Now I can't afford that either." Budgetary considerations aside, when he moved from his waterfront apartment on Sydney's Elizabeth Bay to the twentieth floor of a tower rising above Sydney Harbor, he pared down his collection and introduced some Biedermeier and French Empire pieces, creating a dark harmony that contrasts with his all-white beach house, where he spends his weekends. Because Grill travels so much, seeing to the New York office of his Sydney-based design firm and frequently visiting Europe, he wanted a place in town that he "wouldn't be a slave to." Having already designed two apartments in the building, he knew the logistics and the neighborhood. But what Grill can define as his stomping grounds is pretty far-flung: Current design projects include residences in New York, Sydney, Melbourne and Hong Kong. *See page 140.*



DERRY MOORE DERRY MOORE

Count and Countess Frédéric Chandon de Briailles

The House of Moët & Chandon

The hospitality that Count and Countess Frédéric Chandon de Briailles offer visitors to the House of Moët & Chandon in Epernay, France, comes from a legacy that dates back many generations. Their Trianon mansion was built in 1807 by Jean-Remy Moët especially to receive Napoleon, who frequently stopped over in town during his travels. Many members of the Russian imperial family honored Moët with visits, and another celebrated guest was Richard Wagner. The composer called in February 1858 to meet his friend the artist Ernst Benedikt Kietz, who at the time was the portraitist for the Chandons. Wagner gave a recital for Paul Chandon de Briailles, a devotee of his music. It was said that during his stay at the Trianon Wagner found inspiration for his opera *Tristan und Isolde* by playing the eighteen-stop Cavaillé-Coll organ in the music room. A museum of Wagner memorabilia now occupies an upper floor of the house. *See page 154.*



BILLY CUNNINGHAM

Thomas Britt



JAIME ARDILES-ARCE

Kenneth and Midge Goodhue

Tennessee Two-Step

With the design of a town house in Chattanooga, Tennessee, New York–based Thomas Britt has added to the list of cities—including New York, Kansas City, San Francisco and Mexico City—where he has worked. But there are still places he'd like to explore. "I'd love to do something in South America—in Buenos Aires, Chile or Brazil," he says. "And I'd love to do something in Europe; and then there's Australia and Hawaii." In Chattanooga, Britt worked with Kenneth and Midge Goodhue, who had given up their larger residence for a town house on the banks of the Tennessee River. The couple learned of his work through their designer, Vernon Knight, and were drawn to his use of classical objects. The rooms are infused with a distinctly Neoclassical spirit, which Britt modified with large-scale sofas and chairs, blanc-de-chine porcelains and marble statuary. Though he spent much of his time in Chattanooga working, he did get a chance to tour some older residences. "There are some fabulous houses there, with the feel of the Old South." *See page 162.*

continued on page 28

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10. 12-light French bronze/crystal chandelier 42"T x 44"W
11. 17-pcs. Horner Bros. oak carved dining suite (1 china not shown)
12. 72" Empire table w/ marble top
13. 6'8"T Marble fountain w/ 3 Graces
14. 52"L Pr. Mahogany carved consoles
15. Pr. of Stone Sphinxes, signed & dated 1885. 68"L
16. 7-piece Art Deco burl dining suite
17. 3-piece Lion's head parlour suite
18. Steinway rosewood square grand piano. C. 1877
19. Wrought iron halltree. 85"T x 36"W
20. Elaborately carved 8' x 5' exec. desk/ matching credenza w/ blk leather top
21. 4-piece griffin parlour suite
22. c. 1870 Golden Oak Brunswick pool table. 8' x 4'

continued from page 24



DURSTON SAYLOR

George Dandridge

A Collector's New York Address

"Since most of our work is in Europe and Japan, New York is a nice change of pace," says interior designer George Dandridge. "However, the pressures in this town brought about by all the little things that can go wrong are like those found nowhere else. There was a time when we were doing four projects simultaneously on Fifth Avenue. I had this recurring nightmare that I'd be coming down the street and someone at Ninety-first Street would run out in tears crying, 'The paperhanger never showed up!' I'd take off down to Eighty-seventh Street, where I'd frantically be told that the commodes didn't work. I'd run down to Seventy-ninth Street and find that the wrong draperies had been delivered, whereupon I'd try to escape to Sixty-eighth Street, only to discover that the contractor had disappeared. Thank God it was all only my worst-case fantasies, but the truth is that minor catastrophes happen on nearly every job: Fabrics you've never ordered arrive; contractors *have* been known to just vanish." Dandridge recently encountered an adrenaline-producing situation while working on an Upper East Side town house. "We did our entire presentation while the owner was still negotiating for the property, and we had virtually designed the place before the sale closed. Things could have fallen apart at any point, so it was a huge relief the day the contracts were signed." *See page 182.*



RICHARD MANDELKORN

Isaac Tigrett

Riding the Rails Aboard Car 50

Despite the accolades of Isaac Tigrett's friend and business partner Dan Aykroyd, who says of him, "If he did nothing else, Isaac would rank as one of the world's leading interior and industrial designers," Tigrett's overriding passion is music and its ability to connect people on a profound level. The current manifestation of that passion is the House of Blues, a series of restaurant-nightclubs in Harvard Square, Hollywood and New Orleans (a Manhattan site is expected to be in operation by the end of the year, and he's looking into locations in Paris and London). "There are six American musical art forms that we've exported to the world: blues, gospel, rhythm and blues, rock and roll, jazz, and country and western. Blues is the taproot of them all. All musicians pay homage to the blues," says Tigrett, who traverses the country aboard Car 50, his 1928 railroad carriage. "But Afro-American culture was not even recognized by whites before Motown. Did you know that seventy-five percent of rap music is bought by suburban white kids? If anything can bridge the bigotry gap in America today, it's sports and music. I hope the House of Blues can be a small way of building that bridge." *See page 190.* □


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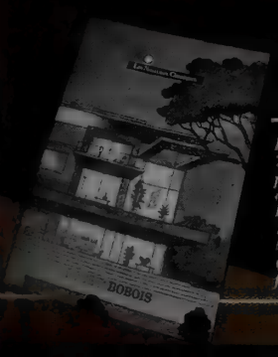
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GUEST SPEAKER: MAYA ANGELOU

A HOUSE CAN HURT, A HOME CAN HEAL

Angels gather.
The rush of mad air
cyclones through.
Wing tips brush the
hair, a million
strands
stand; waving black anemones.
Hosannahs crush the
shell's ear tender, and
tremble
down clattering
to the floor.
Harps sound,
undulate their
sensuous meanings.
Hallelujah! Hallelujah!
You
beyond the door.



WILL MCINTYRE

Maya Angelou is the author of five collections of poetry and such acclaimed books as *I Know Why the Caged Bird Sings* and *Wouldn't Take Nothing for My Journey Now*. Her next works are a children's book and a complete edition of her poems. In North Carolina, where she is a professor at Wake Forest University, she lives in a rambling 18-room house—"my house, which has become my home."

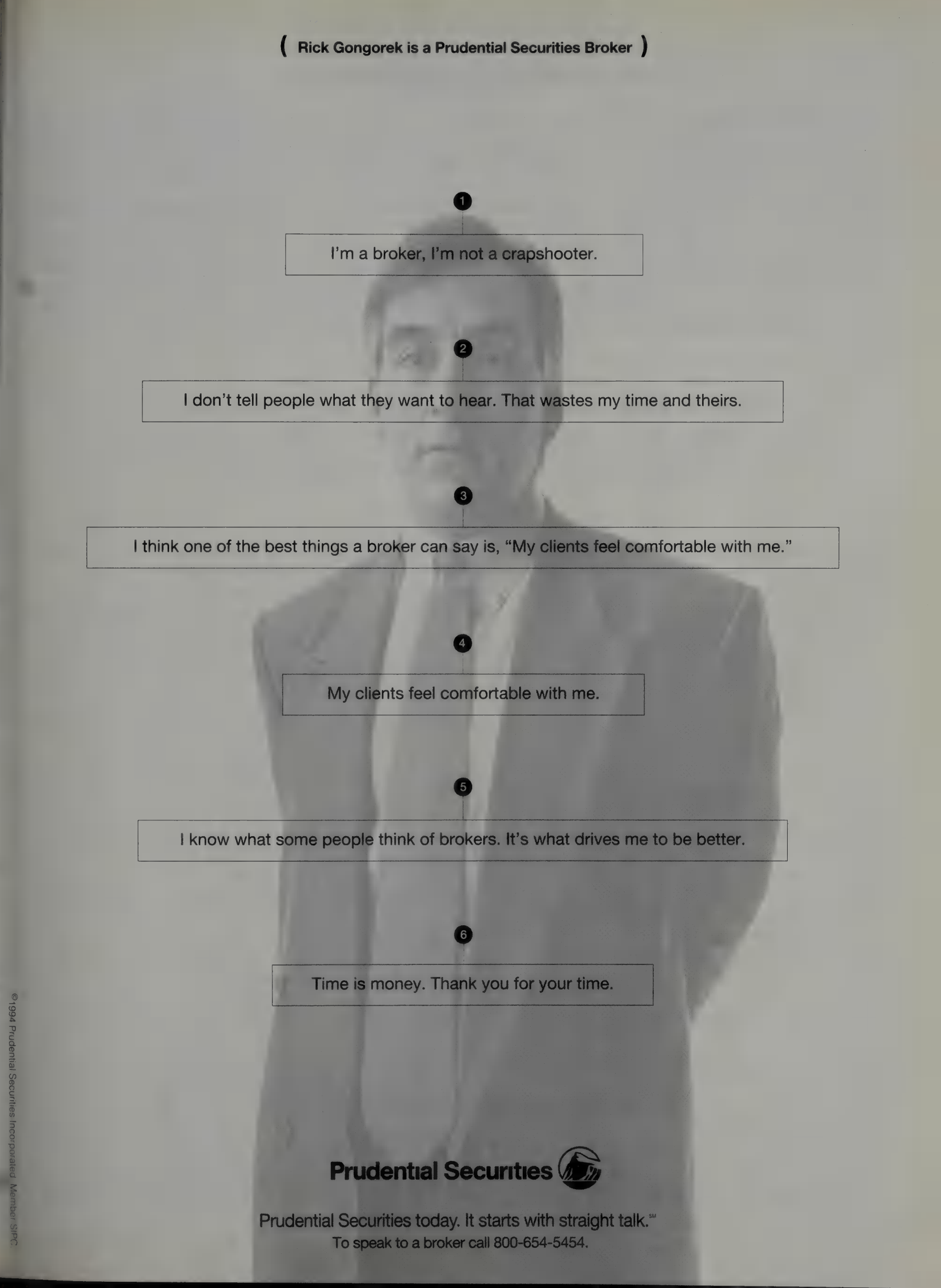
My last marriage was made in heaven. The musical accompaniment was provided by Gabriel, and the angels were so happy ten thousand of them danced on the head of a pin. It was the marriage to end all my marriages. My husband had gone to architecture school and was a builder; in fact, in Britain, where he lived, he was called a master builder. We married in Los Angeles and he bought old homes and rebuilt them and sold them. We then moved to Sonoma County, where he found old houses in downtown Santa Rosa and refurbished them, returning a genteel, polished look to old Victorians and modernizing 1930s bungalows. After several years of rapturous married life we moved to Pacific Palisades, into a futuristic condo that had thrust its living room out over the California canyon with a daring and an insouciance usually to be found only in a practiced drunk pretending sobriety. There in that very expensive and posh settlement my marriage began to flounder.

With all heart-sore lovers I say, "I don't know what went wrong." But I suspect it was the house. The living room was two stories high, and I put my large three-by-five paintings on the walls, and my paintings looked like enlarged postage stamps. I laid my Indian and Pakistani rugs on the floor over the beige wall-to-wall carpeting and they drowned in the vastness of the living room, appearing little more than three colorful table mats on a large boardroom table. Everything was built-in—standard ovens, microwave ovens, grills, garbage disposal, compactor. There was nothing for my husband to do.

When our marriage had floundered before, as all marriages do I suppose, I could argue with him about his lack of promptness in taking out the garbage or his failure to separate the cans from the glass bottles or his refusal to brush the Weber clean and empty the ashes. But, alas, since the house did everything, I couldn't blame him for his inconsequential failures and was forced to either shut up or face up to our real problems.

Floundering or not, we still had the ability to talk to each other. So I asked what he thought was the matter,

continued on page 34



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A HOUSE CAN HURT, A HOME CAN HEAL

continued from page 32

and he said, "It's this damned house. We are simple people and it is too damned pretentious." (I did question if we were truly simple people. I was the first black female writer-producer at 20th Century-Fox, on the board of trustees of the American Film Institute and lecturing at universities from Yale to Milan, Italy. He was a builder from London, a graduate of the London School of Economics, the first near-nude centerfold for *Cosmopolitan* magazine, formerly husband of Germaine Greer. Our credentials, good and bad, hardly added up to our being simple people.) We both agreed the house was separating us. He thought it was time to move back to northern California, where the grass was greener, the air more pure, and we could live plain lives. I would write poetry and he would build ordinary houses.

He went on a quest to the Bay Area and found a classic Art Déco house in the hills of Oakland with magnificent views of the Golden Gate Bridge. His happiness was contagious. Our marriage was back on track. We were a rather eccentric, loving, bodacious, unusual couple determined to live life with flair and laughter. We bought the house on Castle Drive from a couple who had married a year before and were busy bringing the house back to its original classical pastel colors. I admit, it was a little off-putting to find that the couple had divorced before they even moved into the house. But I decided that that was their affair and it did not put a bad complexion on the new house.

My husband and I moved in. The beautiful hardwood parquetry floors welcomed my Oriental rugs. In hanging my paintings I had to adjust to some of the round corners, but I adjusted. My oversize sofas were primed to offer comfort to those who wanted to sit and look out over the garden and at the bay. There was a room that was a bar, and circular windows looked from the bar into the kitchen, where there was no compactor, no garbage disposal, one oven and a gas range. The piano sat in one corner of the spacious living room, and we set up handsome card tables in the bar so that we could entertain ourselves and our guests at bid whiz and other parlor games. I thought, Now this is the way to live.

Within a month I realized the house hated me. It was no consolation that it hated my husband as well. I was known as a good cook, and sometimes there were even flashes of brilliance in my culinary efforts. But in that house on Castle Drive, if I made bread or cakes they inevitably would fall into a soggy, resentful mass. When I fried chicken the skin and batter would be crisp and at the bone there would be blood as red as cherries. The king-size bed we had brought from Berkeley to Los Angeles and back to Oakland fell in the middle of the night without any prompting of activity by the sleepers. My drapes, hung by professionals, came off the runner. The doors began not to mesh and my piano would not stay in tune. The house hated us. My Airedale, Toots, preferred to stay out in the yard in the cold rather than enter the house. We had the bother of the expense of building a doghouse, although I had gotten the d g to be company for me. Within six months my husband and I were hardly speaking, and within a year of moving into that classic Art Déco edifice we agreed to call a halt to the race to save the marriage.

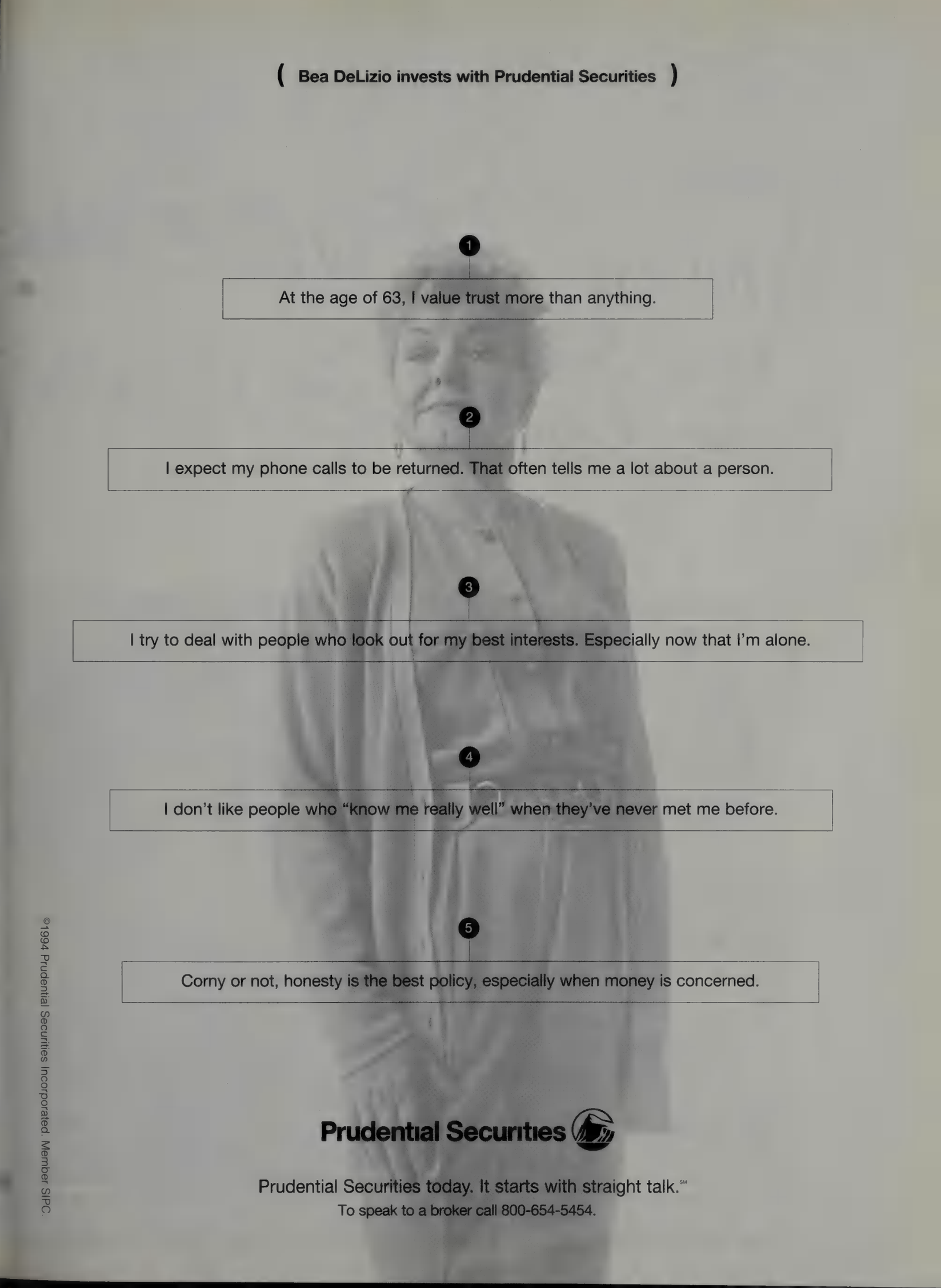
We owned two large houses. He took one and I went away for three weeks asking that when I returned he be moved, having taken whatever he wanted of the furniture, the paintings, the linens, etc., that we had accumulated together.

I returned to the house on a dark evening and was reminded of a statement I had made to an interviewer some years earlier. I had been asked what I would like as my last meal if I were going to die. I had replied, "I don't want to think that far ahead, but if I were going to Mars tomorrow I would like to have a hot chicken, a cold bottle of white wine and a loaf of good bread." When I went into the darkened house and entered the kitchen, I walked into an aroma of roast chicken. There was a note on the refrigerator that read, "There is a hot chicken in the oven, a cold bottle of wine in the fridge, and a loaf of good bread on the cutting board. Thank you for the good times." Now that's the kind of man I wanted to marry and did marry. And if it weren't for those two damned bad houses, I would still be married to him.

My husband announced that he was going to stay in the Bay Area. I decided that we had found the best restaurants, the best friends, the best bars, the best parks, together, and it was inevitable that if I stayed there I would walk into a restaurant one day or into a bar one night and he would

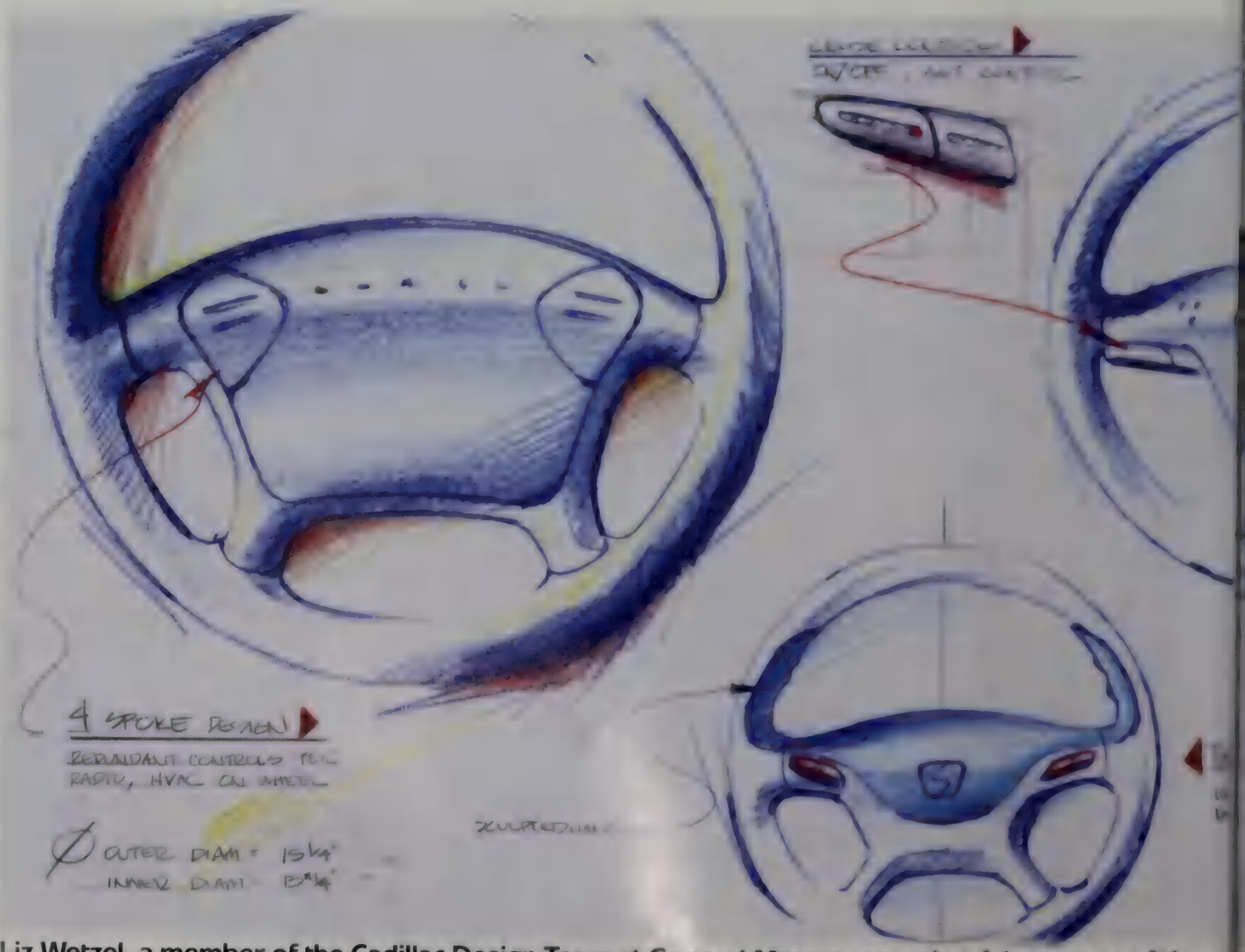
I asked what he thought was the matter, and he said, "It's this damned house. We are simple people and it is too damned pretentious." (I did question if we were truly simple people.)

continued on page 38


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continued from page 34

be there with my new replacement, or vice versa—he would walk into a restaurant or a bar one evening and I would be sitting there with his new replacement. We had been too friendly to subject ourselves to that sort of embarrassment. So I gave my ex-husband the Bay Area—I gave him San Francisco and Oakland and the hills and the bays and the bridges, and the beauty. And I moved to North Carolina. I thought I'd find a neat little bungalow, and I'd step into it and pull its beautiful ivied walls around my shoulders. I thought that was very poetic, and that way I would just sort of mumble through the rest of my life.

However, once I got to North Carolina, I realized that my furniture was so large it wouldn't be accommodated in a bungalow, and that if I moved from a ten-room house in Berkeley or in the hills of Oakland to anything smaller I would be implying, at least to myself, that I had been reduced. So I started looking for a large house. I found my house. When I walked into the house, the woman who was selling it had had the good sense and the cunning to be cooking gingersnap cookies and fresh bread. The place reeked of home. The aromas reached out to the landing, put their arms around me and walked me through the front door.

I offered a large sum of money in good faith and explained that I wanted to lease the house for a year, and if I didn't buy the house after that time I would forfeit the good-faith money. The owners refused my offer and countered with a proposal. They said they wanted me to have the house, and they offered me terms that I could not refuse.

I bought the house, and as I fashioned it, it molded me. My grandson, who had been missing for four years, was returned, and he slept in my house, which has become my home. A man whom I had adored from a distance declared his undying love for me in my house, which has become my home. When I took the house it had ten rooms, and I have added on. At present it has eighteen rooms. My builder asked me when I thought I'd reach the next street down from my house. This is no longer my house, it is my home. And because it is my home, not only have I found myself healed of the pain of a broken love affair, but I find that rejection slips from publishers do not hurt so badly. I find that my physical ailments, which are a part of growing older, do not depress me so badly, so deeply. I find that I am quicker to laugh and quicker to forgive. I am much more happy at receiving small gifts and much more delighted to be a donor of large gifts. And all of that because I am settled in my home. It is my life and my luck to have to travel around the world. However, when I am on a plane that settles in Atlanta, when the pilot or the copilot or the cabin attendant says, "And now, ladies and gentlemen, we have begun our descent into Atlanta," my burdens lift, my heart is at ease and a smile finds its way all the way across my face because I know that once I am settled in Atlanta, within a matter of an hour I will be on a plane headed for Winston-Salem, North Carolina, and then in a car soon to stop in front of my home. □

I moved to North Carolina. I thought I'd find a neat little bungalow, and I'd step into it and pull its ivied walls around my shoulders. I thought that was very poetic.

Have you ever seen an heirloom when it was new?

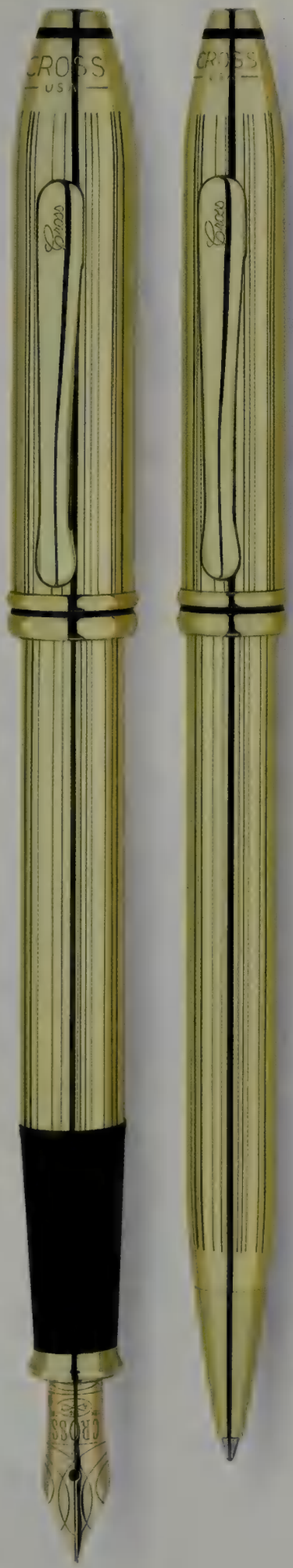


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REAPPRAISING CHINESE PAINTED ENAMELS

By John A. Cuadrado

Close observers of the art market are often heard to lament that the discoveries are all behind us, that few underexamined and undervalued niches in the fine and decorative arts remain to be explored. The relentless expansion of the art market over the past thirty years has propelled one sleepy collecting area after another from the semiprivate realms of a few dealers, scholar-collectors and curators to wide attention and high prices. Collectors have been forced to lower their sights again and again as top-quality items have gone through the roof. At least for now, however, an obscure corner of the Asian art market—Chinese painted enamels of the eighteenth century—remains an exception to this rule.

More broadly collected early in this century, Chinese painted enamels had been virtually forgotten by the time interest and price levels in the Asian art field started to take off in the 1970s. Today, new scholarship and several eye-opening shows are just beginning to refocus attention on this market, and a handful of savvy dealers have started to quietly accumu-





ABOVE: *Plate*, Qianlong reign (1736–95). Enamel on copper; 10½" in diameter. The coalescence of Eastern and Western elements was prevalent on painted enamels made for export. Figures with Occidental features were set against Eastern landscapes that included Chinese-style objects such as vessels and fans. The Oriental Art Gallery, London.

LEFT: *Zhadou (one of a pair)*, Beijing, Qianlong reign. Enamel on copper; 2¾" high. *Cups and Saucers*, Canton, Qianlong reign. Enamel on copper; cups: 2" high; saucers: 4¼" in diameter. Bearing the mark of the Qianlong reign, a *zhadou* in the famille rose palette is flanked by wine cups and saucers with a hawthorn-blossom pattern. All, Spink & Son Ltd., London.

continued on page 44

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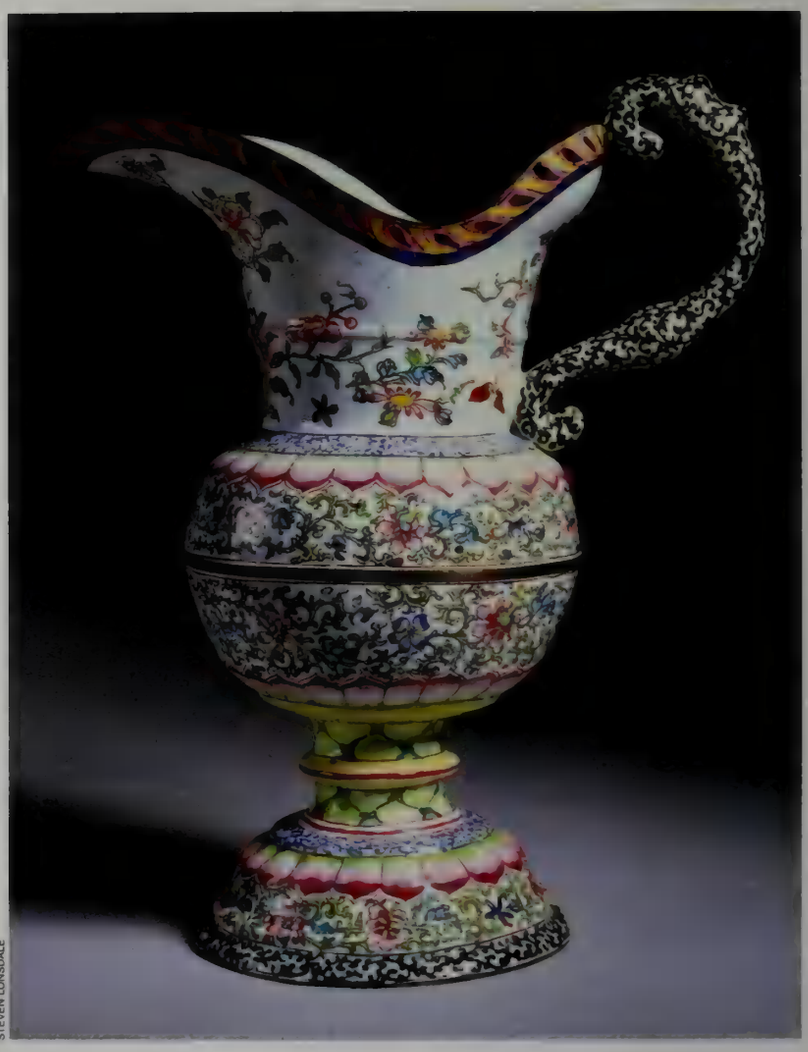
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REAPPRAISING CHINESE PAINTED ENAMELS

continued from page 42



ABOVE: *Bowl and Cover*, early 18th century. Enamel on metal; 4" high x 4⅘" in diameter. A scene picturing the bestowal of a peacock feather and a branch of coral—objects associated with Manchu officials—suggests manufacture for the domestic market despite the European figures. The Chinese Porcelain Company, New York.



STEVEN LONSDALE

RIGHT: *Pitcher*, Qianlong reign. Enamel on copper; 10½" high. A helmet pitcher is modeled after a 16th-century European form resembling an inverted Roman helmet. BELOW: *Scroll Boxes*, Qianlong reign. Rosewood and enamel on copper; 17½" long each. Lotus flowers—rendered with the delicate shading and stipplework that define the best 18th-century enamels—encircle abstracted dragons on boxes designed for Buddhist scrolls. Both, E & J Frankel, Ltd., New York.



FEUCIANO

late inventories. This is "a niche that has been overlooked in a big way," comments Conor Mahony of Sotheby's Chinese Department in New York. "For the moment it is still an area where you can buy the very, very top for relatively little money." Indeed, appealing examples can be bought for as little as $1,000, and top pieces are available from about $3,000 to $15,000, although great rarities can go higher.

Painted enamels are vitreous glazes —in essence, colored glass fluxes that are painted in the manner of porcelain on copper, bronze, silver or gold, and then fused at high temperatures. Prized for their brilliant colors and the range of their forms and decoration, painted enamels were produced both for export and for the indigenous Chinese market.

Exquisitely rendered floral motifs, traditional landscapes and Confucian themes grace enamelwares created to decorate court apartments, the garden pavilions of the nobility and the altars of major temples. Non-Chinese decorative motifs were also much in vogue. Europeans were known in China as *fan kwae*, "foreign devils," and yet wariness was mixed with a certain fascination for Western "exotics" and their way of life. Delightful vignettes inspired by imported engravings show European figures or buildings, often incongruously set in Chinese landscapes, on both export wares and on painted enamels made for the delectation of Chinese connoisseurs. In contrast to wares made for the Chinese market, items made purely for export were frequently fashioned after Western forms.

The art of enamel painting clearly draws on China's long traditions of cloisonné enamel work and porcelain

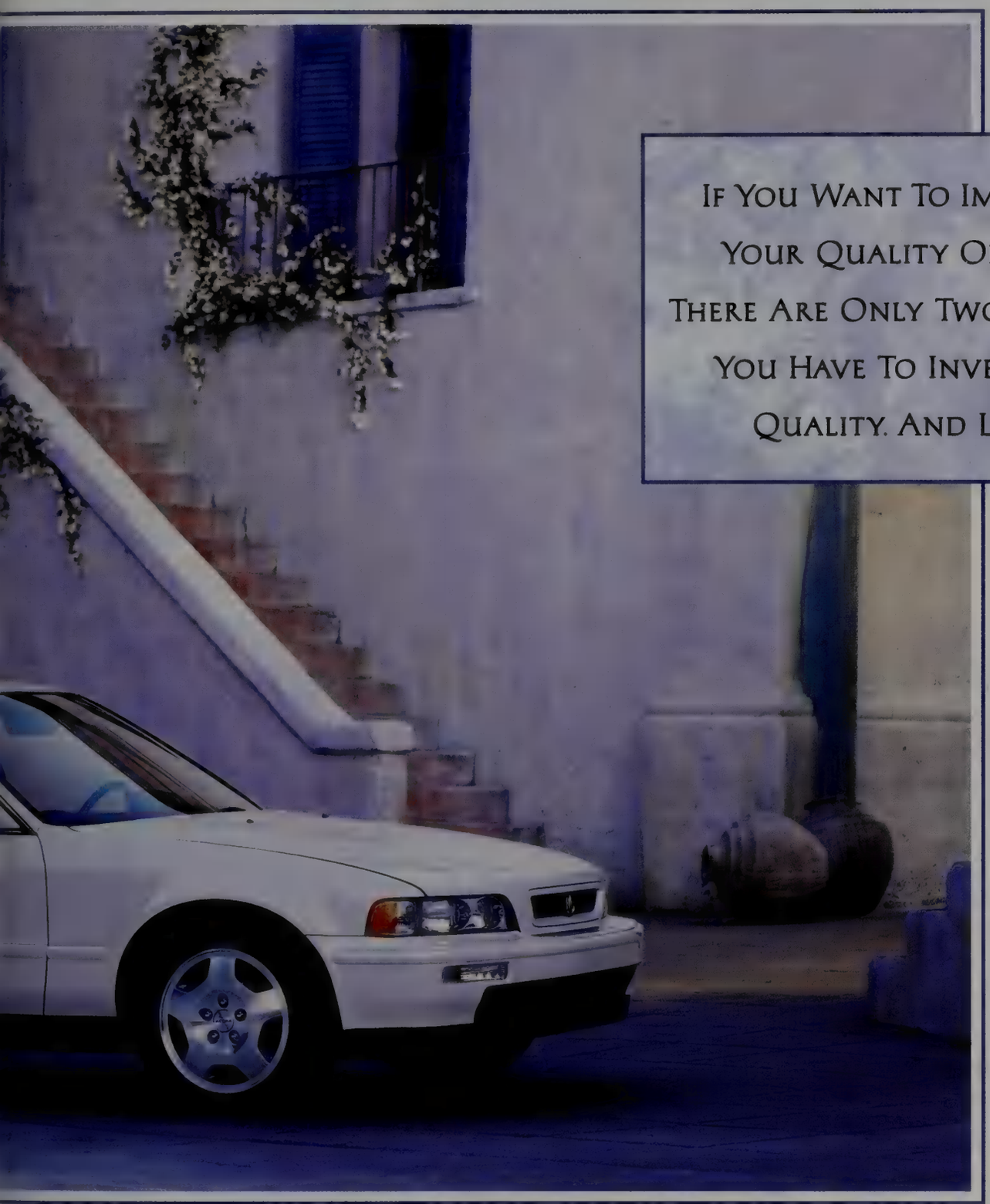
continued on page 48


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REAPPRAISING CHINESE PAINTED ENAMELS

continued from page 44



LEFT: *Zhadou*, early 18th century. Enamel on copper and gilt metal; 3⅜" high x 5½" in diameter. Borrowing its form from porcelains of the period, the lobed base of a *zhadou* is molded into a recurring inverted chrysanthemum shape. The Chinese Porcelain Company, New York. BELOW: *Tray*, early Qianlong reign. Enamel on copper; 3¼" x 5". By choosing such motifs as the peach, representing long life, and the bat, representing happiness, enamelers upheld the age-old Chinese tradition of symbolism in art. Michael Gillingham, London.

painting, but the definitive history of the art in China has yet to be written. Though it is most often viewed as a Western import introduced late in the seventeenth century by Jesuit missionaries intent on gaining the favor of the Kangxi emperor, some scholars contend that the art predated the Jesuits, at least in an early, experimental form. What is indisputable is that both the Kangxi and Qianlong emperors took an avid personal interest in the development of painted enamels. Jesuit artists versed in the tradition of Limoges enamels labored in the Imperial Household Workshops and reported directly to the Son of Heaven himself. Produced both at court in Beijing and in private workshops in Canton, the art seems to have been brought to perfection by the time of the Kangxi emperor's death in 1722.

The quality of eighteenth-century painted enamels is generally high, and the finesse of the best examples is extraordinary. On these enamels the delicacy evident in the shading of a magnolia blossom or the superb drawing of the veins of a lotus leaf or the feathers of a cockatoo approach the level of the finest eighteenth-century porcelains. This says a lot, because the top porcelains of the period are among the highest achievements of Chinese art and include some of the works most coveted by collectors. Unfortunately, quality diminished greatly during the nineteenth century as imperial patronage was withdrawn and as the traditional Chinese social order began its irreversible decline. Though still attractive, nineteenth-century ex-



P.J. GATES

continued on page 53

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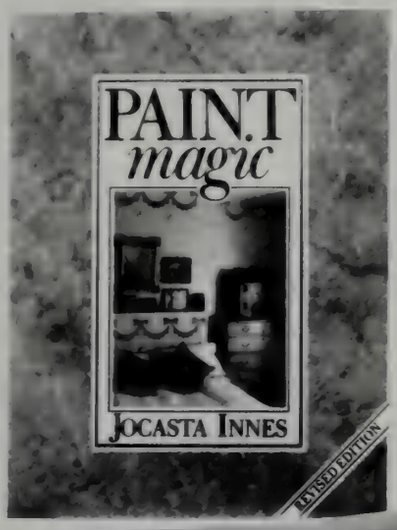
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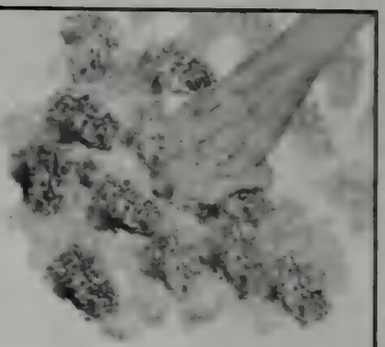
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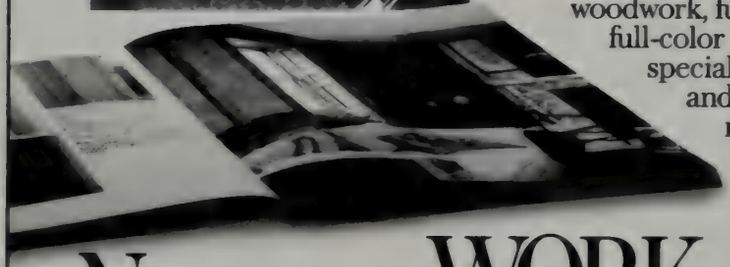
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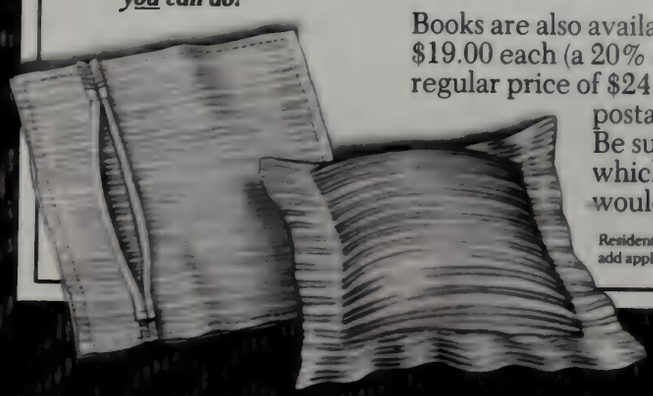
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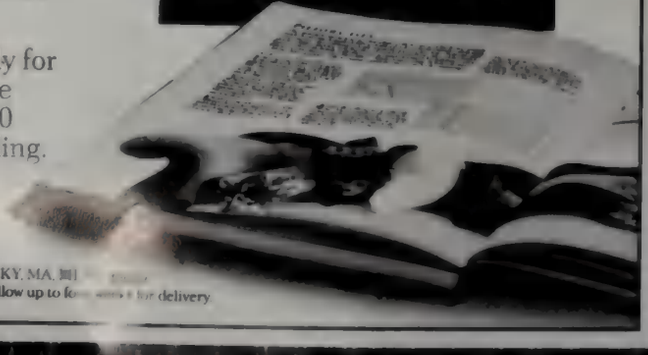
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REAPPRAISING CHINESE PAINTED ENAMELS
continued from page 48

amples tend toward blobby painting with limited detail and shading, poorly drawn figures and landscapes, and a repetitive, commercial feel.

One of the reasons that serious collectors until recently ignored Chinese painted enamels stems from the misapprehension that these nineteenth-century examples defined the extent of the field. So too had the art history of the area been largely unexplored; collectors ignorant of the high regard in which painted enamels were held in their own time mistakenly viewed them only as trinkets made for the West, outside the realm of traditional Chinese connoisseurship. The problem fed on itself. Considered unimportant, painted enamels were for the most part invisible, absent from the display cases of major museums and thus unable to be seen and evaluated.

The first glimmers of change became apparent in the 1970s when the China Institute in New York and the Ashmolean Museum at Oxford organized exhibitions. Nonetheless, trade interest remained light, especially in the United States, and with no dealer choosing to put his or her weight behind the field, prices remained stagnant. Finally, in 1991, New York's E & J Frankel gallery began to get things moving with a show of over a hundred pieces. Collectors were surprised by the material, and the show sold out. The dispersal of important old-line collections at auction in both New York and Hong Kong put top-quality material on the market and also garnered attention. The next step was taken this past fall at the important International Show in New York. The Chinese Porcelain Company presented a large group of enamels of exceptional quality and wowed tastemakers at the show. The accompanying catalogue is a contribution to the slender literature in the field and will prove to be a valuable resource for collectors.

Notes Khalil Rizk, director of the Chinese Porcelain Company, "An exhibition like ours was exciting because people finally could see a large group of examples and could begin to make comparisons. Once one really looks, it becomes obvious that Chinese painted enamels are not the stepchildren of the field. They are up there with the best and are fantastically undervalued relative to the rest of the Chinese market." Though price levels for export-style painted enamels are close to those for export porcelains, fine eighteenth-century porcelains in the Chinese taste can be three to five times more expensive than their painted enamel equivalents. Good ruby-back painted enamel plates from the Yongzheng or the Qianlong period can be purchased for $5,000 to $10,000; their porcelain equivalents are worth from $20,000 to $30,000. The Chinese Porcelain Company recently offered an imperial-quality painted enamel teapot with delicately drawn floral decoration for $12,000; a similar example in porcelain would be priced at $40,000 to $60,000. As rarity increases, the differential becomes ever greater. Kangxi porcelains with the *yuzhi* mark, indicating that the pieces were produced by imperial command, have

> Serious collectors until recently ignored Chinese painted enamels.

fetched more than $1 million at auction. When arguably rarer Kangxi *yuzhi* painted enamels were offered from the von Mandl collection at Sotheby's Hong Kong in 1989, the highest lot barely broke $100,000.

Given the lack of attention paid to Chinese painted enamels on the art market, the hardest thing for new collectors will be to see enough top-quality material to form an eye. In the United States, E & J Frankel and the Chinese Porcelain Company will maintain their commitments to the area, and most top dealers stock a few

continued on page 54

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CHINESE PAINTED ENAMELS
continued from page 53

pieces. In London, Spink & Son, the Oriental Art Gallery and Michael Gillingham also have inventories. Painted enamels are fragile, and dealers advise that small compromises on condition—minor scratches and chips—can be acceptable on otherwise fine examples. The key is not to be seduced by less than the best. "Nineteenth-century pieces can seem very nice indeed," remarks Carol Conover at Sotheby's. "But when one looks closely, they fall apart. It becomes apparent that the decorative details are quite poorly realized." Edith Frankel suggests that new collectors begin by buying one really top piece as "insurance." "With this as a comparison, you won't err and buy lesser examples, and the piece will pay for itself." Once you are thus armed, there is even the possibility of a find. Though few painted enamels were sent to the United States during the eighteenth century, they do pop up in English antiques shops and at second-tier European auction houses whose proprietors have little sense of their significance.

It is an open question whether Chinese painted enamels will move up to the price levels enjoyed by porcelains. Some experts worry that the supply of painted enamels is too limited to sustain the interest of a more active market and that this may serve as a brake on prices. Some increase seems inevitable, however. Dealers both in the United States and abroad report signs of attention on the part of market-making Hong Kong and Taiwanese collectors. As Ben Janssens of the Oriental Art Gallery points out, "If Far Eastern collectors develop a serious interest, God help the market. Prices will move to entirely new levels." Yet the potential for gain is clearly a secondary issue. For most admirers of Chinese painted enamels, the issue is quality. As Janssens says, "So few people are interested in Chinese painted enamels at present that it is still possible to own the best, to assemble a really fine collection, even of high-court-taste pieces. Any rise in price is only a dividend." □



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AD TRAVELS: MUSIC IN STATELY HOMES

A BRITISH CELEBRATION OF HARMONY AND ARCHITECTURE

By Elizabeth Lambert



PHOTOGRAPHY: SIMON BROWN

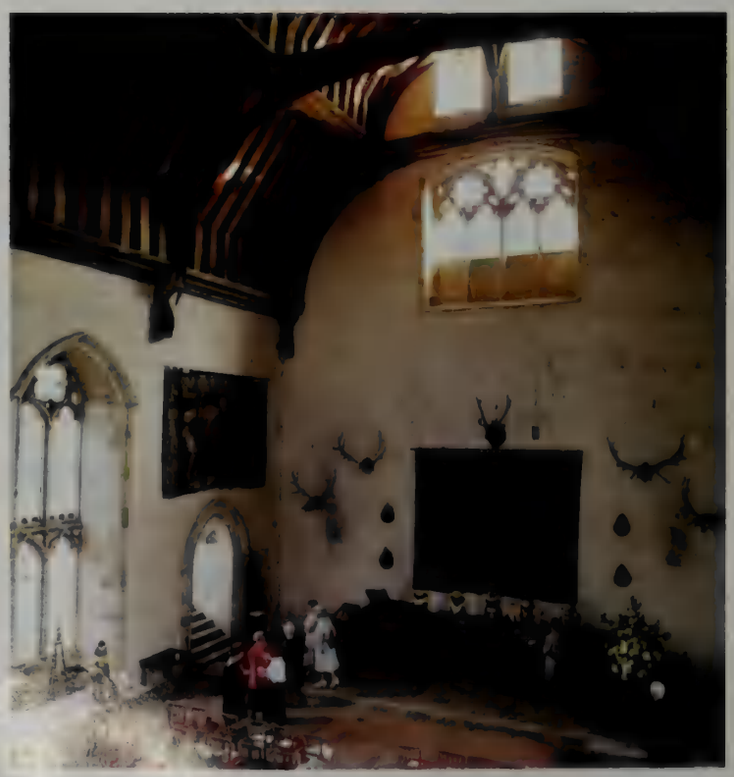
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One of Britain's leading arts events is the Stately Homes Music Festival, where the finest soloists, ensembles and companies perform in some of the country's most impressive historic residences. ABOVE: Penshurst Place in Tonbridge was once home to Elizabethan poet Sir Philip Sidney. RIGHT: Patrons enjoy a preconcert picnic in the garden.

Penshurst Place, the homestead of Lord De L'Isle, has been a yearly participant in the festival since its inception in 1980. BELOW: One of the musical programs presented in the great hall was given by a group of young opera singers called the 4 Voices. RIGHT: The great hall, which boasts a soaring 62-foot-high ceiling, dates to 1340. Royal visitors have included Edward IV, Henry VIII and Elizabeth I.





continued on page 60

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By Elizabeth Lambert



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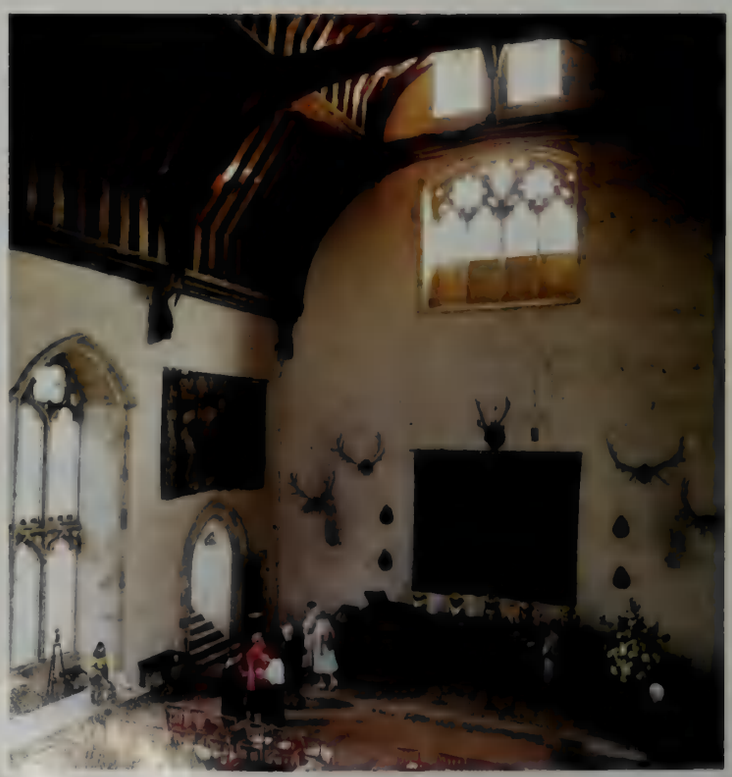
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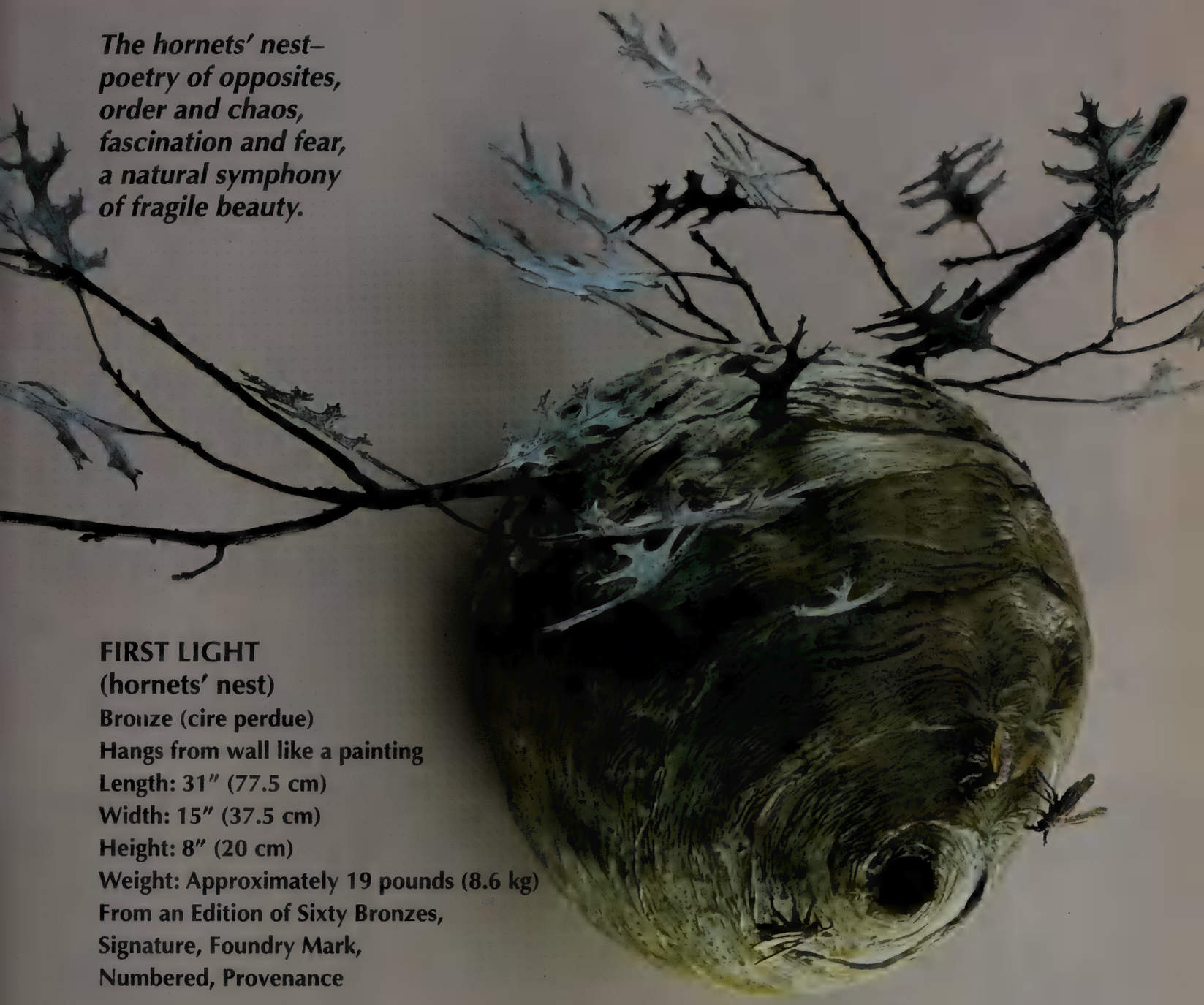
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A BRITISH CELEBRATION OF HARMONY AND ARCHITECTURE

continued from page 56



COURTESY LONGLEAT

ABOVE: Wiltshire's Longleat House, the seat of the sixth marquess of Bath, was constructed by Sir John Thynne, who was known as "the Builder." It was completed in 1580; the gardens were laid out by Capability Brown.

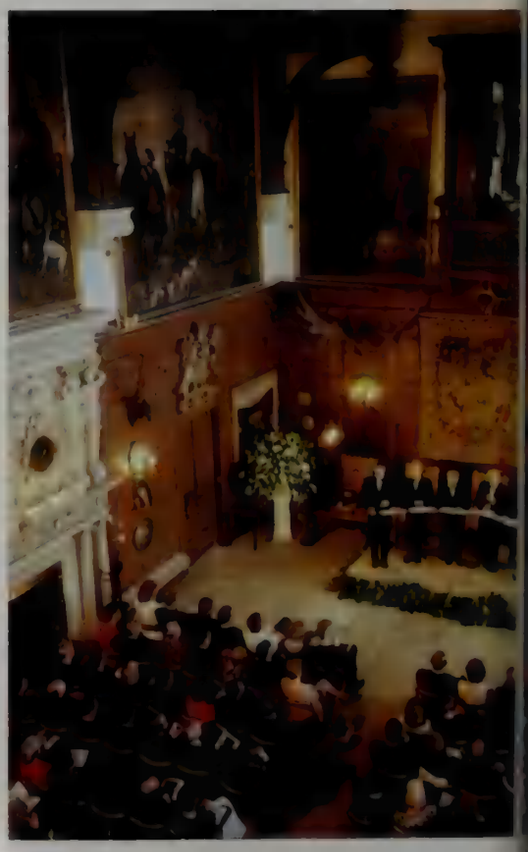
BELOW LEFT: Architect Sir Jeffry Wyatville designed the Green Library for Thomas Thynne, the second marquess of Bath, in the early 19th century. Late-evening dinners for groups of 20 or more can be arranged there.

BELOW: Canvases painted by John Wootton decorate the great hall, one of the few remaining Elizabethan rooms in Longleat. The space was the setting for the 25th anniversary concert by the King's Singers.



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continued on page 62



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A BRITISH CELEBRATION OF HARMONY AND ARCHITECTURE
continued from page 60



a clock chiming in a far-off room, a fountain splashing.

Those evening moods of a house are a treat for guests who would otherwise only know the daytime bustle. Festival director Douglas Reed says, "That quiet is the great thing about these houses. The music is framed by silence; a quiet movement can be heard against it. All the ordinary sounds of a house are there to remind us that we're guests in someone else's home for a few hours—just part of one day in the long life of a house—and that life is continuing around us."



ABOVE: The Orangery at Kensington Palace in London, which was erected in 1704 for Queen Anne, was built by Nicholas Hawksmoor, an associate of Sir Christopher Wren, and Sir John Vanbrugh.

RIGHT: The Orangery's front façade stands at the end of a broad walk lined with shaped bay and holly trees. The opposite end of the lane leads to the formal sunken garden on the side of the palace.

BELOW: One of the first public concerts ever given on the palace grounds occurred last July when cellist Julian Lloyd Webber, accompanied by pianist John Lenehan, played in the Orangery. Above the arch is a pine-and-pearwood carving by Grinling Gibbons.



THE STATELY HOMES MUSIC FESTIVAL

The 1994 festival runs from late May through the end of September. Highlights include a performance by cellist Julian Lloyd Webber at Longleat House in early June and a concert by flutist James Galway at Kensington Palace in early September. Brochures and tickets may be obtained by contacting the Stately Homes Music Festival, 91 New Cavendish Street, London W1M 8HL, England; telephone 44-71-636-6677 or fax 44-71-436-3471. The United States booking agent is Edwards & Edwards, 1 Times Square Plaza, New York, NY 10036; telephone 212/944-0290 or 800/223-6108.

Patrons are welcome to bring their own picnics to most concerts, or they may order them in advance to be picked up at the program site. A private dinner for a minimum of 20 guests can be organized in special rooms at the residences as well. With sufficient advance notice, an entire [illegible] may be booked by one group at most of the houses. [illegible]tie is the preferred standard of dress.

continued on page 64



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continued from page 62

Reed began the festival fourteen years ago—a natural progression of his own interests in architecture, music and history—and the premier concert was held at Penshurst Place. "The late Viscount De L'Isle was the first person to say, 'Yes, please,' when I suggested a concert in the house," he notes, "and the evening was a tribute to his ancestor the Elizabethan poet Sir Philip Sidney, who was born at Penshurst and wrote most of his poetry there. A few of those poems had been set to madrigals, and hearing them in the room for which they were intended was unique. Not everybody was tuned in to early music fourteen years ago, but they all sensed that the music and the great hall were working together."

As the festival developed, the next question was whether music should always be of the period of the house. The answer was, "Not necessarily." "We do often perform music in an appropriate setting," says Reed, "particularly if there is a musical anniversary to be celebrated. Last year we marked the four hundred and fiftieth anniversary of William Byrd with a concert at Ingatestone Hall, where he was composer-in-residence. The three hundreth anniversary of Henry Purcell will occur in 1995, and we'll have a field day, with concerts at Blenheim, Castle Howard and other houses of Purcell's time designed by Vanbrugh, Wren and Hawksmoor.

"But I don't think we should restrict ourselves to matching the music and the architecture," continues Reed. "My view is that these houses are alive in their own way today, and we're still on a learning curve figuring out what that is."

The great hall at Penshurst is a case in point. "It's six hundred and fifty years old," Reed says, "and it's huge. Gershwin's vigorous rhythms are better than eighteenth-century gentility in there. Harps and lutes are wonderful, and so is voice, but if it's opera it must be opera at full throttle."

Last summer's concert at Penshurst was given by a group of young opera singers, friends who call themselves 4 Voices. When they arrived in the afternoon, each went to a different tower room to warm up, and immediately the great house awoke as trills and scales floated out across the gardens in anticipation of the evening ahead. A brief rehearsal in blue jeans and sneakers had to do mostly with tempos and acoustics in a space sixty-two feet tall.

That August evening the singers were having a wonderful time, and the room was in on the fun. "Performers always remark on how wonderful it is in these houses," says Reed. "Artists will tell you that ambiance and acoustics are the two most important things in determining whether they can give a performance an extra something. The house contributes, the performers pass that on to the audience, the audience returns it, and the evening goes from there. Two art forms—music and architecture—are working together."

Just as they have done for centuries. In the past it was sometimes a particular house that inspired the music, especially in the eighteenth century, when the composers knew where their music would be performed. For Benjamin Britten it was more the *idea* of a house, the idea of structure and embellishment, that was an inspiration. He wrote: "Composing is like driving down a foggy road toward a house. Slowly you see more details of the house—the colour of the slates and bricks, the shape of the windows. The notes are the bricks and mortar of the house."

> "Performers always remark on how wonderful it is in these houses."

For years it was the ceremonies of the domestic arena that prompted the music, and the very descriptions in early diaries and inventories call forth the notes in the imagination. In Renaissance houses a resident "master of the musicke" composed for the feasting and the dancing that took place "in ye chamber where ye musicyons playe Instrewments." Baroque houses had music "upon Shagbutte, Cornets, Shalms and such other instruments giving with wind" to accompany the procession of food to the high table. Eighteenth-century houses were the scene of private concerts, and performances of Handel's opera at the home of Lord Burlington, that great arbiter of Palladian taste, gave Burlington House a reputation for fine music as well as great beauty: "There Hendel strikes the Strings, the melting Strain / Transports the Soul, and thrills through ev'ry Vein. . . ."

Even in the nineteenth century, when public concert halls had made music available to the middle classes, Victorian drawing rooms still sounded to the pleasures of private musical evenings, soirées that inspired the definition of chamber music as conversation among friends.

The houses set the tone; the owners were the patrons and often the performers as well. At Longleat House, the second marchioness of Bath was a fine musician and one of the many ancestors who collected original manuscripts for performances in her home. Then the manuscripts were put away, unpublished and largely forgotten in Longleat's huge private library. A few were rediscovered by harpsichordist John Engleheart, who has performed a selection of the music for the Stately Homes Music Festival. Same house, same music, last heard over one hundred and fifty years ago when the marchioness herself had played it.

In 1993 the great hall at Longleat was the scene of a special concert by the King's Singers, which celebrated the twenty-five years since the original six from King's College, Cambridge, gave their first performance.

continued on page 66



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MUSIC IN STATELY HOMES

continued from page 64

Now the group is world-famous, and the latest generation of singers continues the relaxed style that puts the superb training of these choristers to purposes of close harmony. Their anniversary program began with a madrigal by Thomas Morley, "Now is the month of maying"—composed in 1580, fifteen years before the hall's date—and ended with modern music, with some Gilbert and Sullivan in between. All eras were at home in the great Renaissance hall.

Last year was also the first public concert ever held in the Orangery, which Hawksmoor designed as a summerhouse for Queen Anne at London's Kensington Palace. Cellist Julian Lloyd Webber rehearsed to the clink of teacups and the voices of children in Hyde Park. That evening there were the sounds of corks popping as guests picnicked. The program began with Bach. The disciplines of seventeenth-century architecture and eighteenth-century music made sense together. Stravinsky's words, "I hold that music is given to us to create order," came to mind.

Each evening and each house throughout the festival has its own magic. In the future there will be evenings of music performed on private collections of early musical instruments. There have been concerts illuminated entirely by candlelight. There will be more nights with royal connections—a concert at Glamis Castle, the Queen Mother's childhood home, for example, and there have been occasions when the Prince of Wales has been a guest. This fall there will be special concerts raising money for his charity, The Prince's Youth Business Trust, as well as performances celebrating the anniversaries of Frederick Delius, Gustav Holst and Sir Edward Elgar.

For each of these evenings a small and privileged audience will hear the house come alive with music in a way that is as old as the house itself, as new as every performer there has ever made it. The music will lend enchantment. The house will return the compliment. □

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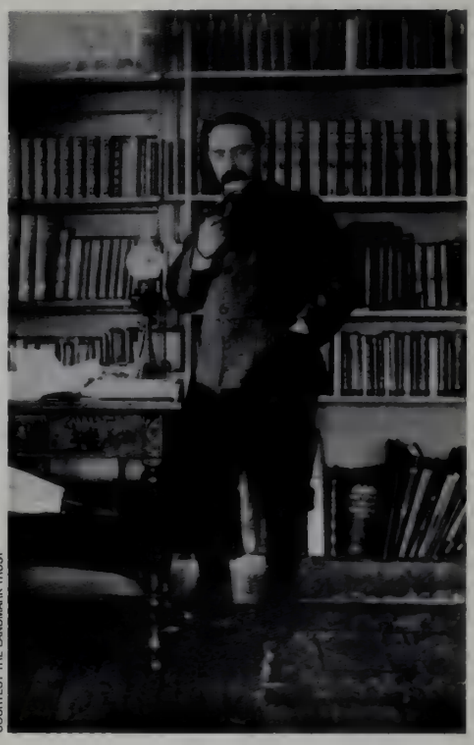
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RUDYARD KIPLING IN VERMONT

THE STRANGE TALE OF NAULAKHA

By Michael Frank

The story of Rudyard Kipling's years in Vermont has in it elements of *Ethan Frome* and *Court TV*. Although Kipling's New England interlude covered a period of the writer's life that was manifestly happier than Edith Wharton's snow-clouded tale, in its way it ended just as bitterly, not with mangled bodies but with a family mangled by a dramatic and embarrassing public feud. What remains today, stretched along a hill outside of Brattleboro, is a compelling riverboat of a house—the analogy was Kipling's own—that has traveled through many waters between the time it was completed in 1893 and its present docking in the hands of the Landmark Trust, an English charitable organization whose mission is to rescue and restore distressed buildings, many of which, like this one, are rented out for vacation use.



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The Kipling house is the trust's first project in the United States. Because of the haste with which Kipling fled Brattleboro and the good fortune the property had to be owned subsequently by a friend of Kipling's and her heirs, all of whom respected its literary association, the house has emerged from fifty years of neglect as if it has had a good long skin-smoothing nap. If Kipling were able to unlock its newly varnished front door today, he would have no trouble recognizing the rooms he left, with such sadness, nearly a century ago.

Kipling's Vermont house was a place born out of, named for and bought by literature. This literature was in its time so popular that its creator



PHOTOGRAPHY RICHARD MANDELKORN

"It seems isolated and almost obscured, just as the author would have it," observed an 1893 *Vermont Phoenix* editorial of Naulakha, the house Rudyard Kipling had built outside Brattleboro, Vermont. ABOVE: The Shingle Style house, designed by Henry Rutgers Marshall, was taken over in 1992 by the Landmark Trust. After a nine-month restoration, it remains very much as it was during Kipling's tenancy and accommodates overnight visitors.

Kipling built the house shortly after his marriage to Caroline Balestier; he and his family lived there until 1896, when they returned to England. ABOVE: Kipling stands beside his desk. BELOW: He wrote five books in his study, including the two *Jungle Books* and *Captains Courageous*. His father carved the inscription above the fireplace.



continued on page 70



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THE STRANGE TALE OF NAULAKHA
continued from page 68

was pursued and chronicled with an obsessiveness that seems curious to us now, when so many of Kipling's ideas about the value of imperialism and authoritarianism, his devotion to what Edmund Wilson described as an "Anglo-Spartan code of conduct" and his dislike of the democratic and the intellectual have suffered a considerable decline in appeal.

To understand Kipling's enormous success, you have to read him in context; you have to realize that he mined territory that was once absolutely, stunningly fresh. With suspenseful tales like *The Strange Ride of Morrowbie Jukes* and *The Man Who Would Be King*, among others, Kipling lifted his late-Victorian readers out of their tufted armchairs and dropped them into landscapes that were exotic, richly imagined, often dangerous and, at their most deftly rendered, more ambiguous than is suggested by such facile tags as "Kipling, defender of Empire" or "Kipling, admirer of Mussolini." Irving Howe called Kipling one of the great performers of English literature, and it is in this guise, beguiling his readers, that it is easiest to envision him descending upon Brattleboro, a man even then (he was just twenty-six) of substantial fame.



Kipling's Vermont house was a place born out of, named for and bought by literature.

"When you consider that Naulakha hadn't been occupied in fifty years, it was in reasonably good shape," says architectural historian David Tansey, the project director for the house's restoration. BELOW: In Kipling's study, the oil lamp and cane-seated desk chair belonged to the writer; the desk is an approximation of the original. LEFT: His revolving bookcase is at one end of the study.



A journalist wrote that although Kipling would drop into the local hotel for a game of billiards, "even his most ardent admirers say of him consolingly that 'he . . . may make a good player some day.' " BELOW: Kipling built a pool room into the attic of his house.



Kipling's introduction to Vermont began rather far off the scene, in London, where in either 1889 or 1890 his path crossed that of an American family called Balestier, which was to provide him with best friend, wife and fiercest enemy. Wolcott Balestier, the best friend, he met first. A writer and publisher of widely remarked charisma, Balestier counted among his admirers Henry James, Edmund Gosse, Kate Greenaway, James Mc-

continued on page 72



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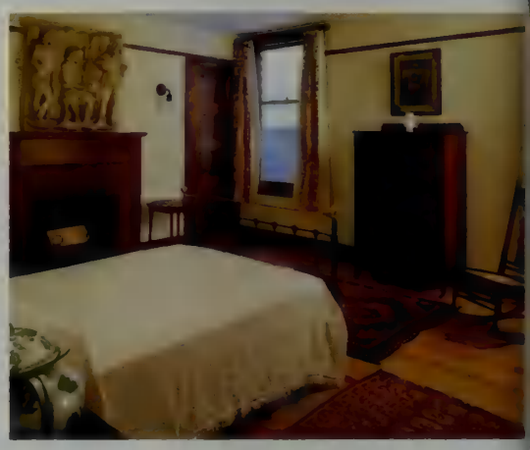
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THE STRANGE TALE OF NAULAKHA
continued from page 70



Most of the furnishings are original; any pieces that had to be replaced were chosen for their resemblance in style and sensibility to what the Kiplings had acquired. LEFT: In the Kiplings' bedroom, a subsequent owner added the electric lights at Caroline's dressing table. BELOW: Fellow countryman Arthur Conan Doyle was among the visitors who stayed in the Kipling guest bedroom.



Neill Whistler and eventually Rudyard Kipling, who was serving the "wretched" apprenticeship of a "rising young author" in a set of rooms on Villiers Street. (On his door Kipling had pasted a notice: "To publishers: A classic while you wait!")

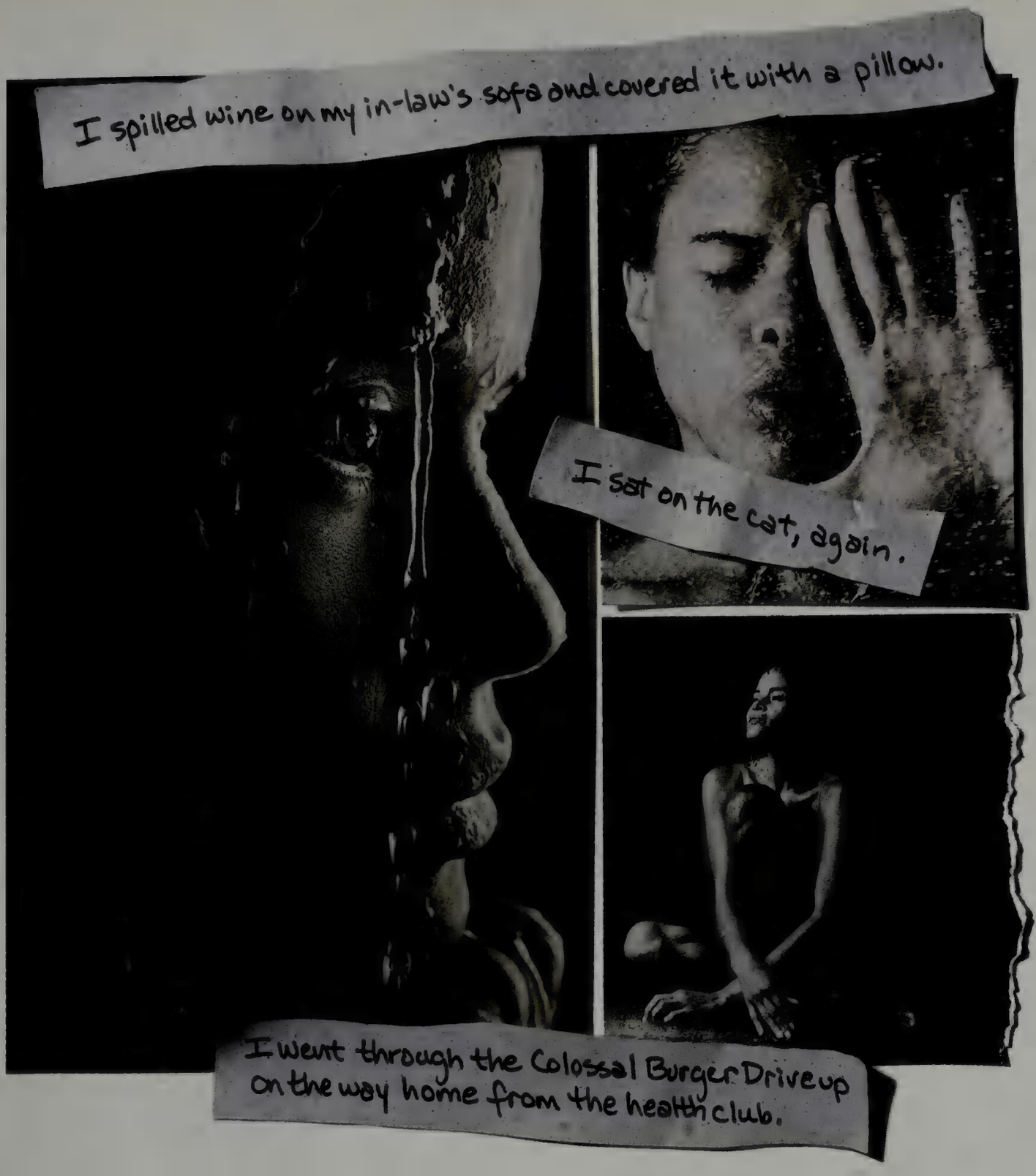
Balestier and Kipling became fast friends. "I think it rather picturesque that the two London literary infants should play so prettily together," Balestier's sister Josephine wrote home. The friendship was unprecedented in Kipling's lonely life for the speed and quality of its intimacy, which soon produced a literary collaboration in the form of *The Naulahka*, a novel with Eastern (Kipling) and Western (Balestier) settings about the pursuit of a fabled Indian jewel. The book, one of Kipling's least successful, was nearly finished when Balestier contracted typhus and died suddenly in December of 1891.

Six weeks later, on January 18, 1892, Kipling married Balestier's sister Caroline, who had been living with her brother in London. "That I am penetrated with the solemnity of things in general is true. That I am riotously happy is yet more true," Kipling wrote his aunt before the wedding, struggling, it seems, to find an authentic tone with which to announce his marriage. When he added, "We have gone through deep waters together," he may have come closer to explaining the suddenness of the union. Bereaved, adrift, missing Balestier, Kipling consigned himself to the emphatic personality of his friend's sister. "She is a hard, devoted, capable little person, whom I don't in the



In 1894 the *Boston Herald* wrote of the intensely private Kipling that "any person caught trespassing on his doorstep, with the intention of paying him the compliment of a call, is sent off with a flea in both ears." LEFT: His golf clubs are on view in the loggia.

continued on page 76





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THE STRANGE TALE OF NAULAKHA
continued from page 72

least understand his marrying," remarked Henry James. Despite this bleak benediction, James gave the bride away at "a dreary little wedding with an attendance simply of four men."

The Balestiers, ancestrally summer people, were by Wolcott and Caroline's generation natives of Brattleboro, and Rudyard and Carrie, as his wife was generally known, visited the village on their honeymoon. Kipling was enchanted by the "white velvet" terrain of Vermont in winter. After Brattleboro they traveled to New York, Chicago, Vancouver and finally Japan, where, because of a failure of the New Oriental Banking Company, in which they had deposited all but one hundred dollars of their money, the young couple were rendered destitute. "Back again, then, across the cold North Pacific . . . ," Kipling wrote in his autobiography, *Something of Myself*, "and to the outskirts of a little New England town where my wife's paternal grandfather (a Frenchman) had made his home and estate many years before."

"Home" and "estate" were concepts utterly alien and perhaps for this reason quite attractive to Kipling, who had had a peripatetic childhood, with a brief sunny interval in India extinguished by a relentlessly dark one in England, where Rudyard and his sister were separated from their parents and farmed out to a boardinghouse Kipling called, with cause, the "House of Desolation." Second-rate boarding school followed and was similarly painful for the bookish, bespectacled, unathletic young writer. Next came India again, where Kipling put in seven years as a journalist before moving to London to begin his literary apprenticeship. Kipling's sense of place had never included the experience of feeling rooted, and he adapted with ease to Vermont, where he felt "extraordinarily and self-centredly content."

After living for a period in a rented cottage, Kipling decided to build a house on the eleven-acre site he bought from Wolcott and Carrie's younger brother, Beatty, who was to become the third Balestier to figure prominently in his life. Kipling engaged architect (and also writer and psychologist) Henry Rutgers Marshall to draw the plans for the house, which he called Naulakha, after the book written with Wolcott. (In naming the house, Kipling corrected the earlier misspelling of the word, although he left it on the novel, perhaps in memory of his friend.) "Ninety feet was the length of it and thirty the width," Kipling wrote in *Something of Myself*, "on a high foundation of solid mortared rocks which gave us an airy and a skunk-proof basement. The rest was wood, shingled, roof and sides, with dull green hand-split shingles, and the windows were lavish and wide." Kipling saw the house "riding on its hillside like a little boat on the flank of a far wave." The kitchen and furnace occupied the stern, and Kipling's study was at the prow pointing south.

To what extent these pleasant but rather neutered descriptions are intentionally concealing is difficult to gauge. Accounts written late in life often dance skillfully around or omit altogether the details, habits, events, passions and conflicts that animate dull green shingles and solidly mortared foundations, and Kipling's is masterful in its elision. Fortunately for us, his were not the only eyes to peer out of, or into, those lavish wide windows. As a reporter from the *Boston Sunday Globe* observed as early as 1894, the house, [illegible] owner, tried so hard to avoid attr[illegible] that it ended up attracting noth[illegible]

> Kipling was enchanted by the "white velvet" terrain of Vermont in winter.

Naulakha's architect[illegible] reveals a good deal about the people who com[illegible] missioned it. This is all the more evident now that the Landmark Trust, guided by architectural historian David Tansey, has removed additions that were made in 1912 and 1915, reconfigured the rooms as they were in Kipling's time and rehabilitated a structure that was last occupied in 1942.

Naulakha's shingles have returned from battleship gray to camouflage green; unprecedented in a landscape of white clapboard farmhouses, they are once again the first indication that Kipling was determined to hide his house and his life from view. The siting and floor plan only confirm this resoluteness: All of Naulakha's rooms are on the east side of the house, where they are concealed by the bulk of the Kipling property, which is bordered by a driveway the author thickly planted with trees. A hall runs the length of the west elevation so that if anyone did succeed in approaching the house and peering in, he would only glimpse the great man fleetingly, as he stepped from one room to another. Naulakha's loggia, which Kipling called the "joy of the house," had been opened up by subsequent owners; closed in now with all but one of its original doors recovered, it is an ingenious if rather queer space, an inversion of the open, friendly American porch that is basic to the vocabulary of New England domestic architecture. The large central window rises and completely disappears into the wall above it, admitting air and light from outdoors while allowing its occupants to remain concealed within.

Then there are the provisions intended to protect the writer from any disturbance when he was at work, some of which were changes made shortly after the house was completed. The floor plan for Naulakha had two doors, but the Kiplings eliminated the servants' entrance (they had to come in through the basement) so that Carrie could monitor every arrival and departure from her anteroom. This room, known locally as the dragon's chamber, adjoined—

continued on page 78



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THE STRANGE TALE OF NAULAKHA
continued from page 76

blocked—Kipling's study, and there Carrie sat all day, knitting, writing letters and overseeing her husband's business affairs (a task at which she was skilled; Kipling died a rich man). Behind her, in the prow, Kipling sat at his desk beneath a pair of windows that had been concealed by bookshelves and fitted with opaque glass.

Lockwood Kipling, Rudyard's father, famously called Carrie "a good man spoiled." Even if this acidic tag betokens censorship of a woman for what today might be recognized as independence and accomplishment, she seems by all accounts to have been a difficult and dictatorial personality. A sense of her character is vital to understanding Naulakha and the events that eventually drove Kipling away from it.

Carrie, unlike her brother Beatty, perhaps also unlike her husband, was known in down-to-earth Brattleboro for her highfalutin airs. She insisted that the couple dress every night, even when they dined alone. She rode about Brattleboro and Dummerston (the technical location of Naulakha, just beyond the Brattleboro town line) in a basket sleigh with a tiger-skin rug thrown over the back, and she outfitted her coachman in full livery. Her entertainments were small and exclusive and included only a handful of locals and the visiting famous, among them Arthur Conan Doyle, William James and Frank Doubleday, Kipling's American publisher and good friend.

This is not to suggest that Naulakha was a somber house. One problem inherent in reading or reveling in reporters' and locals' accounts of the Kiplings' eccentric armature is that it is easy to miss its purpose: Life at Naulakha was structured to keep Kipling productive. A writer's day has a rhythm and a set of habits that, to the uninitiated, often appear idiosyncratic or even rude; but what counts, what is essential, is the quality and number of pages filled, and at Naulakha Kipling filled a great many. The two *Jungle Books* were written here, as were *Captains Courageous*, the stories in *The Day's Work*, the poems in *The Seven Seas* and numerous essays and travel pieces. Some of this writing (consider the *Jungle Books*) reveals Kipling at his most buoyant and enchanting, as he often was when his audience was children. Naulakha is the house where his two girls, Josephine and Elsie, were young, and Kipling delighted in them, as he did in all children. At Naulakha Kipling learned to frolic: He skied, played pool and snow golf (he inked the balls red so that they would show up against all that white velvet), and took pleasure in his garden and in the Vermont countryside. As 1893 came to a close, he noted in Carrie's diary, "Another perfect year ended. The Lord has been very good to us. Amen, R.K."

Perfect. Well. One thing we know unequivocally about Kipling is that he was not much given to introspection or revelation of a personal nature, and he was scarcely going to record the first stirrings of tension with his brother-in-law, which may have dated to this "perfect" year. From the Kiplings' point of view, and not only theirs, Beatty was the black sheep of the Balestier family. He drank to excess. He had no control over his finances, his temper or his tongue, which a friend compared to a skinning knife. He was as coarse as his sister was refined, and yet expansive and liked where she was closed and unpopular. In contrast with the affluent Kiplings, he was often broke, and Carrie and Rudyard began helping him out early on by making him superintendent of the workmen when Naulakha was being built. It is to this period, chronologically, that their eventual conflict can be traced, although certainly its roots go farther back, into a deep and ancient enmity between Carrie and Beatty that might be summarized in this way: Carrie wanted her brother to behave, to be solvent and upright, and to conform to her idea of a respectable gentleman, while Beatty bristled at his sister's attempts to direct his life. He was not a man who could be made to dine, or do anything else, in a frock coat.

> Kipling saw the house "riding on its hillside like a little boat on the flank of a far wave."

The friction was set into motion when Carrie accused Beatty of embezzling some of the Naulakha funds, and it was complicated by a plan she devised to cut him off from financial support altogether (not only hers but their mother's as well) so that he would be forced to sober up, leave Brattleboro and find honest work. Next came a conflict over a field adjoining Naulakha that Carrie wanted to landscape and Beatty insisted on reserving for hay. Rancor set in. The Kiplings and Beatty had not been speaking for a year when, in May of 1896, Rudyard was bicycling home after mailing a manuscript at the post office. He was accosted by a livid and inebriated Beatty, who accused him of having spread rumors in Brattleboro that he had been "obliged to keep" his brother-in-law and "hold him up by the seat of his breeches." Beatty told Kipling that if he didn't retract these lies, he would "kick the God-damned soul out of" him.

"Let's get this straight," said Kipling. "Do you mean personal violence?"

"Yes, I'll give you a week, and if you don't do it I'll blow out your God-damned brains."

Kipling was shaken. He returned to Naulakha and related the encounter to Carrie. Together they arrived at a decision that strikes us now as tragicomic in its almost obstinate narrowness of vision. They sent a sheriff to arrest Beatty for assault.

The careful cocoon of Naulakha imploded. Obsessed with peace and

continued on page 80

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THE STRANGE TALE OF NAULAKHA
continued from page 78

privacy, disdainful of the press and sequestered from his neighbors, Kipling soon submitted to grotesque public exposure. It was grotesque because, as Kipling's Brattleboro friend Mary Cabot put it, he had taken Beatty's "typical American exaggeration" literally, and in the hearings that followed he came off as ridiculously, exceedingly silly. Kipling claimed that one of the reasons that he had moved to Brattleboro was to help look after his brother-in-law. "Was it out of kindness that you served out this warrant?" Beatty's lawyer inquired sarcastically, and Kipling answered, "I have a decided objection to being shot." When it was pointed out that Beatty was carrying no weapon, Kipling said, "It was the first time in my life that I have ever been so seriously threatened and I am not familiar with the etiquette to be observed on such occasions."

"Kipling In Farce Comedy," ran the headline in the *Boston Daily Globe*, whose account went on to describe the "unlimited fun" in the courtroom and the drift of public opinion in town: "There is a feeling here, and it finds open expression on the streets tonight, that notwithstanding the numerous debts which Beatty Balestier owes to local tradesmen, he is the more manly man of the two."

Legally, Kipling won: Beatty was ordered to post eight hundred dollars in bail and to reappear in court in September. But the trial was never to be. Morose, humiliated, "a total wreck . . . dull and listless and dreary," as Carrie noted in her diary, Kipling felt he had no choice but to abandon his beloved Naulakha. "So far as I was concerned, I felt the atmosphere was to some extent hostile," he wrote in *Something of Myself*. Naulakha, "desirable as it was, meant only 'a house' and not '*The* House' of our dreams," he added, dancing again. "So we loosed hold and . . . took ship for England."

These are the whole of Kipling's public comments on the events that precipitated his departure from Vermont. Privately he remarked that there were only two places in the world that he wanted to live, Brattleboro and Bombay, and he couldn't live in either. Packing only his books, his carpets and a portrait of his daughter Josephine, Kipling sailed from Hoboken on the *Bremen* on September 2, 1896. From this, and many other vessels, he would observe a variety of waters in the forty years that remained of his life, but he would never again see Naulakha riding on the flank of its far, hillside wave. □

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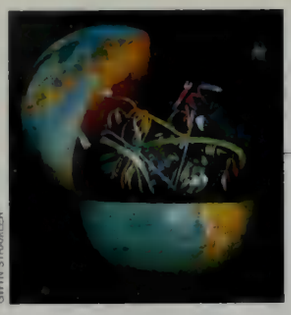
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SOLVING THE HOME OFFICE PUZZLE

By Nicholas von Hoffman

When IBM introduced the personal computer about fifteen years ago and changed the look of every desk in every office in America, the PC enjoyed a short moment as a fashion object. No matter that many of us didn't know what to do with the contrivances or that we lacked the time or dedication to learn how to operate them, everybody had to have one. Soon the joke going around was that the definition of a computer was a solution in search of a problem.

The home office will soon be almost as ubiquitous as the home telephone.

A generation later the problems abound while we ponder whether part of their solution may lie in a home office featuring one of the great-great-great-grandchildren of those first IBM machines. In the intervening time we have passed from the era when only the technologically bold and the self-confidently foolish owned their own PCs to one when people who recuse themselves from the computer are akin to those who refuse to learn how to drive automobiles. It's not the technologically timid but poseurs, weenies and eccentrics who look at a computer and carry on with the "Oh, no, I couldn't" shtik. "It's only for kids. I'm too old, I can't possibly learn. I flunked algebra in high school."

What with companies saving money by cutting office space, the extension of the workday into the work evening and the new mobility of work, the home office will soon be only slightly less ubiquitous than the home telephone.

The term *home office* can mean almost anything, from having a few pieces of electronic equipment tucked away in the corner of the family room or the study to a separate space dedicated entirely to business and crammed with the latest and most expensive paraphernalia. People with money to burn will always find matches, but a modest yet effective home office setup can be had for a couple of thousand dollars. The frugal, however, have to contend with the ever-changing state of electronics wherein there are always hundreds of new and costly things, which, fortunately, most of us can safely forgo. For thems that wants it, however, larger bucks will buy such fascinating unnecessaries as the monitor that can play a TV program or display a stream of stock market quotations in a corner of the screen while the computer operator does his or her work on the rest of it.



ILLUSTRATIONS LORRAINE MASCHLER

"One of the toughest parts about setting up a home office is buying the right level of technology for your needs—versus overkill," says Gilda Raczkowski at Apple Computer.

Before buying your equipment, it is well to ask yourself who is going to use it and for what purposes. (Equipment that can also be used by other members of the family to play games on and exchange insights with people halfway around the globe on the Internet will be dealt with another

continued on page 88



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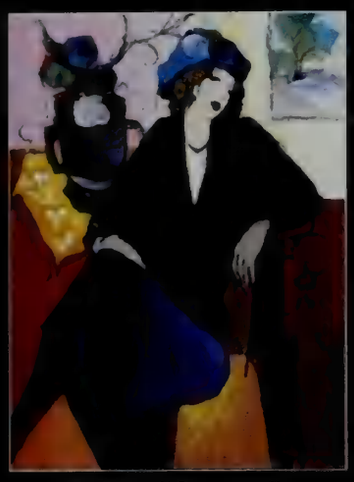
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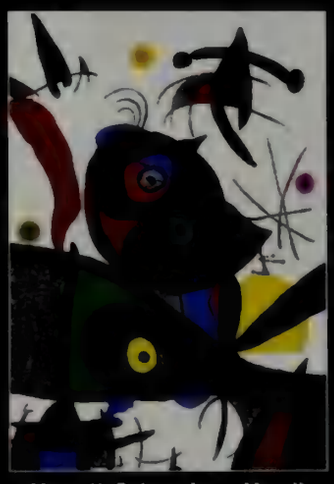
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Tarkay, "Suzanne"
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Lithograph, 1980



Miro, " Oda a Joan Miro"
Lithograph, 1973

APRIL/MAY AUCTIONS*

*Partial listing--please phone for complete listing of April/May auctions.

Birmingham, Alabama — **Fri 8pm/Sat 8pm**
The Wynfrey Hotel — **May 13-14**
Gary Turla State Licensed Auctioneer #A1150
Park West Gallery State Licensed #A0476
Jefferson County License #057595/201334
City Business License #4530

Charlotte, North Carolina — **Sun 3pm/Mon 8pm**
Charlotte Marriott Executive Park — **Apr 24-25**
David Teeman State Licensed Auctioneer #5716
Park West Gallery Auction Firm #0875
Itinerant Merchant #05125-10-017734-4

Cincinnati, Ohio — **Sun 3pm/Mon 8pm**
The Cincinnati Marriott — **Apr 24-25**
Gary Turla State Licensed Auctioneer #4719
Park West Gallery Auction Company #471

Flint, Michigan — **Sun 3pm/Mon 8pm**
Holiday Inn-Gateway Centre — **Apr 17-18**
Todd E. Keene Park West Gallery City Licensed

Ft. Worth, Texas — **Sun 3pm/Mon 8pm**
Radisson Plaza Ft. Worth — **Apr 17-18**
Albert Scaglione State Licensed Auctioneer #7984

Fullerton, California — **Fri 8pm/Sat 8pm**
Radisson Suites Fullerton — **Apr 22-23**
Kelly Horrigan State Licensed Auctioneer, Park West Gallery Auction Company #C1104, City Licensed

Green Bay, Wisconsin — **Sun 3pm/Mon 8pm**
Radisson Green Bay — **Apr 17-18**
Glen Rairigh City Licensed Auctioneer
State Seller's Permit #472621

Houston, Texas — **Sat 8pm/Sun 3pm**
Houston Marriott by the Galleria — **May 7-8**
Albert Scaglione State Licensed Auctioneer #7984

Lansing, Michigan — **Sun 3pm/Mon 8pm**
Sheraton Lansing — **May 15-16**
Todd Keene Licensed Auctioneer

Lexington, Kentucky — **Sun 3pm/Mon 8pm**
Hyatt Regency Lexington — **Apr 17-18**
Gary Turla State Licensed Auctioneer #P1560
Transient Merchant Permit #111-480-000-299-4999

Montreal, Quebec — **Sun 3pm/Mon 8pm**
Delta Montreal — **May 1-2**
Park West Gallery Business Tax #10-0928-5705-001

Morristown, New Jersey — **Sun 3pm/Mon 8pm**
Governor Morris Hotel & Conference Center — **May 15-16**
William Smith Licensed Auctioneer

Nashville, Tennessee — **Fri 8pm/Sat 8pm**
Wyndham Garden Hotel — **May 6-7**
William Smith State Licensed Auctioneer #2252, Park West Gallery Auction Firm #584, Davidson County Business License #13173

Oak Brook, Illinois — **Sun 3pm/Mon 8pm**
Chicago Marriott Oak Brook — **May 1-2**
Morris Shapiro Licensed Auctioneer, Park West Gallery City Licensed

Piscataway, New Jersey — **Sun 3pm/Mon 8pm**
Embassy Suites — **May 15-16**
Glen Rairigh Licensed Auctioneer

Raleigh, North Carolina — **Sat 8pm/Sun 3pm**
North Raleigh Hilton — **May 7-8**
Gary Turla State Licensed Auctioneer #4069
Park West Gallery State Licensed Auction Firm #0875

Rochester, New York — **Sun 3pm/Mon 8pm**
Hyatt Regency Rochester — **Apr 24-25**
William Smith Licensed Auctioneer #55

San Francisco, California — **Sat 8pm/Sun 3pm**
San Francisco Marriott at Fishermans Wharf — **Apr 16-17**
William Smith State Licensed Auctioneer #2071
Park West Gallery State Licensed Company #C1104

Scottsdale, Arizona — **Sun 3pm/Mon 8pm**
Marriott's Camelback Inn — **May 15-16**
Morris Shapiro Licensed Auctioneer, Business Tax #07-381909-H, Environment Product License #07-240935-G-001

Tarrytown, New York — **Sun 3pm/Mon 8pm**
Westchester Marriott Hotel — **May 1-2**
David Teeman Licensed Auctioneer

Washington, DC at Vienna, Virginia — **Sun 3pm/Mon 8pm**
Tyson's Corner Marriott — **Apr 24-25**
Morris Shapiro V.A. A.R. #000658, Certified Virginia Auctioneer Occupational License #000007934

Woodland Hills, California — **Sun 3pm/Mon 8pm**
Warner Center Hilton — **May 15-16**
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Left: Detail "Flower Blossom Lady" 1993 Acrylic on paper 30" x 40" • Right: Detail "Mona Lisa" 1991 Acrylic on canvas 49 3/4" x 38 1/4" • © Peter Max 1993

Through the end of April 1994, Park West Gallery will offer important collections of original works by Peter Max for sale at auction, as part of our touring auction collections. If you would like to attend the auction in your area, please phone 1-800-521-9654 (313-354-2343 in MI and Canada).



Peter Max is one of the most important artists of our time. He evolved from a visionary pop artist of the 1960s to a master of neo-expressionism, and his techniques with vibrant color have become a part of the contemporary American culture.

In his global causes, Max is a passionate environmentalist and defender of human and animal rights. Max often uses American symbols in his artwork and has done paintings and projects for Presidents Ford, Carter, Reagan and Bush. Recently he created his "100 Clintons" a multiple portrait installation used through the four days of the Presidential inauguration.

More recently, Max completed his fourth Grammy Award poster, redesigned NBC televison's symbolic peacock, was appointed as the official artist for World Cup USA '94 and created a "Peace Accord" painting for the White House to commemorate the historic signing.

A video of "Peter Max the Artist" will be showing during the preview.

PARK WEST® GALLERY

SOLVING THE HOME OFFICE PUZZLE
continued from page 84

time.) If you're going to keep simple records, write letters and perform other relatively easy tasks in your home office, you may not want to spend money on machines capable of doing things you don't need, won't use and really don't understand. If you keep it simple, you can keep the beast from becoming user-hostile.

By nearly unanimous acclamation, the user-friendliest of all computer operating systems is sold by Apple. The company's new Macintosh Performa line includes the 466/467 and the 475, which go for between $1,300 and $1,500. These models even come with a fax built in, although you may find that you want a freestanding one anyway. The Apples are very easy to plug in, learn how to use and operate. (Printers are extra and cost anywhere from $200 to up in the thousands for the best color jobbies.)

Apple users swear by their machines, love them and proselytize on their behalf. Nevertheless, the overwhelming majority of computers sold don't fall from the Apple tree but are of the IBM family with its different operating system, DOS. The world of business is primarily DOS, for reasons that may or may not be important to you.

Until recently, Apples were significantly more expensive than the other kinds of computer fruits. Even now, although it's hard to calculate these things with exactitude, Apples still may cost you a couple of hundred dollars more than the slightly harder-to-use competitive system. The underlying reason is that only Apple Computer, Inc., makes Apple machines, while everybody and his brother makes IBM and IBM-compatible machines. The competition among these manufacturers is ferocious. Toshiba, NEC, Zenith, Compaq and AST, to name only some of the manufacturers, are engaged in a never-ending contest to lower prices, raise quality and achieve greater versatility. While the most well known computer programs, like WordPerfect's word-processing program, are available in both Apple and DOS versions, the variety of programs usable only on non-Apple machines is larger. And the price of Apple's justly famous ease of use is fewer choices and less flexibility for operators who want to customize their machines to their own unique purposes.



ABOVE: Built into the Macintosh Performa 475 are DOS compatibility and a feature that allows children to use specific programs without being able to access others.





ABOVE: The energy-efficient, lightweight Canon LBP-430 laser printer automatically switches to "sleep" mode when not in use. RIGHT: Designed for a small office, Sharp's plain paper UX-1200 combines a fax and a copier in one machine.

Mail-order merchandising has long since reached the computer world. You can buy a decent, hardworking, basic computer and printer through an 800 number for $1,300 to $1,400. To get names and phone numbers, buy a copy of one of the big computer magazines like *Byte*.

Even dealers like Peter Hein of Micro Innovation, a large Fairfield, New Jersey, retailer (201/575-5834), says that his mail-order competitors sell excellent equipment. You may rely on such brand names as Dell, Northgate, Gateway, Zeos, but Hein cautions that if you go the mail-order route you will be somewhat on your own in puzzling out questions and may even find yourself making repairs.

The manufacturers have an 800-Help-Me-Oh-Lord line at the end of which calm and competent people try to guide you through to the solution of your little problem.

continued on page 90

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SOLVING THE HOME OFFICE PUZZLE

continued from page 88

Even so, the first time the voice at the other end of the line says, "Now, let's slip off the cover of your computer," the temptation is to shout back, "I'm not a neurologist. I didn't study brain surgery!" Trying to fix it yourself can be fun, but it's not for technophobes, the fainthearted or the hysterical.

These should buy their home office computers through what is invariably called "a reputable dealer." The catch is, how do you find one? Word of mouth is the best way, but if you travel among computer illiterates who don't know any more than you do, you will have to find another way. Places like Staples or CompUSA will serve you in good stead, or you can fall back on newspaper advertisements. The store you choose should be an authorized dealer of the brand you're buying. (You can call the manufacturer to find out. That number is gettable through 800/555-1212.) If anything goes wrong it may take much longer to get it ironed out if you've bought your equipment from a nonauthorized dealer. Don't buy from stores that won't quote prices over the phone or won't accept major credit cards. You want the power to stop payment if you're not satisfied, although the odds are that your computer will function well from the gitgo. After all, they put these things in spaceships, battle tanks, bombers and, even worse, the family car. With a little care they are rugged and reliable, although they hate wet of all kinds, so please don't spill coffee on your keyboard.

Also, it doesn't pay to cheat on your machine. If you live in a house with old wiring, don't use an adapter to put the computer's three-pronged plug into a two-hole receptacle. If you do, you may walk into the study some morning and find that your home office has gone ffftttt! Otherwise, those nightmares about the machine eating your work are mostly fables with today's machines, although dedicated obtuseness by neophyte users can accomplish wonders. It is possible to achieve total obliteration of your work, so brace yourself and study the unreadable manual, a document translated from the original Korean by a Hindi scholar currently residing in Kuala Lumpur.

In no other industry does the free market flourish as it does in electronics. Comparable machines of whatever brand are going to be only a few dollars apart. The markups are so thin that if you're offered one at a price startlingly below that of the competition, be on your guard for the old bait-and-switch or for the store making up for the lower price by such devious means as preposterously high shipping charges. Electronics has its equivalent of the automobile industry's dealer prep and rustproofing add-ons, but a good dealer is an invaluable friend. He or she will test your machine, set you up with what you need and lead you through the electronic thicket until the happy day dawns when your home office computer is just another useful tool around the house.

The one hitch many people have with their home-office and even office-office computers is envelopes. Tucked away in corners or shrouded on shelves in every work space in America are those mechanical, manual-powered relics of a bygone age—typewriters, retained for a single purpose, which is to do the envelopes nobody can make the printer address.

The envelope problem is so general that you can buy small, special-purpose machines that only print envelopes. If you buy one you may want to try it out a few times, because some people say they overheat and inadvertently seal the envelope while addressing it. *Tant pis.* The tread you hear in the background is the forward march of technology.

The good people at Canon Computer Systems (Costa Mesa, California, 714/438-3032) assure AD Wired that their LBP-430, a laser printer with a street price under $700, will not betray its owner when it comes to

continued on page 92

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SOLVING THE HOME OFFICE PUZZLE
continued from page 90

envelopes. This is one of the new generation of printers that are smaller (not much more than a square foot) and lighter (under twenty pounds) than those of the past. These machines go to sleep when not in use and therefore use much less energy than the older electricity gobblers.

For half the price and a quarter of the weight, Canon's BJ-10sx ink jet printer should take care of simple home office printing needs. Hewlett-Packard, long a leader in printers, as well as a number of other manufacturers, sells similar equipment. If you have the time and the patience, going to the store and having different ones demonstrated for you may spare you disappointment and frustration later.

With a printer, even many low-priced, no-frills computers can serve as fax machines. They can send anything you make on your computer to a fax machine and they can catch anything anyone sends you, although the picture quality may not be too good. What they can't do is send documents that aren't stored inside your computer, such as newspaper clippings or pictures. To do that you need a scanner, which costs about as much as a stand-alone fax machine.

For people who want to keep it simple, the stand-alone may be preferable. There are a bewildering variety of them, each one of which seems to have more functions than the last. Panasonic, for instance, has one that also is a telephone, a copier and an answering machine (KX-F3000). Of course, if it goes down, everything goes down until Panasonic can rush in a replacement, which they promise to do within twenty-four hours.

Sharp, the leader of the fax pack in terms of percentage of the market, sells a jim-dandy stand-alone machine for about $800, street price—the plain paper UX-1200. The company offers the model as a steady-Eddie kind of machine that is unfazed by call waiting and other routine catastrophes. It won't let you down even if you let it down by forgetting to put paper in its gullet. It remembers the incoming fax until you do feed it more paper.

All of this equipment—faxes, computers, printers and whatever else—comes in the dull and ugly colors of electronics: buffy beige or black. There is a reason for the drabness. Given the myriad products and the speed with which they arrive and depart the market—eighteen months is the commercial life span of most electronics—stores wouldn't have the space to handle computers that came in eight different not-so-decorator colors. And yoking up Sony green with IBM puce with Toshiba brown might be a tad hard to live with. These home office objects are workaday tools, not pretty, but assuredly useful. □



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PRESCOTT KINETIC SCULPTURE



among the design cognoscenti of California and, indeed, well beyond. Although Wright had never been there before, he knew that the complex, composed of a large guesthouse and a caretaker's cottage in addition to the main house, had been commissioned in the mid-fifties by internationally renowned art collector Wright S. Ludington. The villa had been designed by Lutah Maria Riggs, a highly regarded Santa Barbara architect. Set back from the precipice amid fields of lavender and olive trees, the main house consists of two overlapping white stucco volumes that, in the Pompeian mode, are sparingly pierced by windows and doors. Inside, Neoclassical detailing and Palladian proportions provided Ludington with an ideal backdrop for his superb collection of antiquities and twentieth-century art.

For nearly a decade and a half the patrician Ludington, a spirited bon vivant, played host in this singular setting to an apparently endless stream



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Since houses tend to outlast humans, the idea that anyone can ever fully possess a house is specious. Even those who commission places intended for the ages would [illegible] (not much more than a square foot) and lighter (under twenty pounds) than those of the past. These machines go to sleep when not in use and therefore use much less energy than the older electricity gobblers.

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VILLA HESPERIDES

NEW CHAPTER FOR A RENOWNED MONTECITO HOUSE

The Willfongs didn't so much buy Hesperides as take up its cause.

Not, however, before consulting with interior designer Craig Wright. The relationship between the Willfongs and Wright began several years ago when the couple purchased an immense house in the Hollywood Hills (now owned by Madonna) from one Patrick Longchamps with the intention of fixing it up. Longchamps, who had finally thrown up his hands at the enormity of the undertaking, told the Willfongs that there was just one person who could guide them properly, and introduced them to Wright. "We'd been working together on the house for some time when I happened to mention that I was looking for a new partner to help me with Quatrain," says Wright, referring to his antiques and reproductions firm. "And Alice and Don said, 'How about us?' " Thus, one business and several hours later, the threesome found themselves at Hesperides' gates.





Despite its remote location high in the Santa Ynez Mountains overlooking the Pacific and the Channel Islands, Hesperides is a familiar landmark among the design cognoscenti of California and, indeed, well beyond. Although Wright had never been there before, he knew that the complex, composed of a large guesthouse and a caretaker's cottage in addition to the main house, had been commissioned in the mid-fifties by internationally renowned art collector Wright S. Ludington. The villa had been designed by Lutah Maria Riggs, a highly regarded Santa Barbara architect. Set back from the precipice amid fields of lavender and olive trees, the main house consists of two overlapping white stucco volumes that, in the Pompeian mode, are sparingly pierced by windows and doors. Inside, Neoclassical detailing and Palladian proportions provided Ludington with an ideal backdrop for his superb collection of antiquities and twentieth-century art.

For nearly a decade and a half the patrician Ludington, a spirited bon vivant, played host in this singular setting to an apparently endless stream of designers and art-world luminaries. His set was the sort whose notion of great weekend sport was batting around ideas for refinements to the property. Legend has it that on a visit from New York the redoubtable Billy Baldwin once remarked that what the main salon—a stunning twenty-five-by-fifty-foot Palladian double cube that Ludington, with wry understatement, referred to as the "large room"—really needed was an equally momentous pair of matching antique chandeliers. "But, alas," Baldwin is said to have sighed, "it would take at least a thousand years to track down a suitable pair." Keep-

The challenge facing interior designer Craig Wright at Hesperides, Donald and Alice Willfong's historic Montecito, California, estate, was how to fill spaces originally designed by architect Lutah Maria Riggs to display a vast art collection. "I wanted the entrance gallery to be a series of rooms—an enfilade—with all of the public rooms opening onto it," says Wright. A Roman sarcophagus stands beneath a 17th-century Flemish tapestry.

ing that in mind, another guest, Leo Dennis, then a partner in the Los Angeles antiques shop Dennis and Leen, one day thought of an idea and, on the sidewalk outside his store, sketched a proposal for a pair of ornamental lights. Baldwin gave his blessings, and Dennis took care of the rest. His chandeliers hang in the room to this day.

By the time the elderly Ludington moved to a smaller house, Hesperides was a veritable repository of design ingenuity. Though Riggs was the architect and Leonard Stanley was the interior designer of record, it had been Anthony Hail, the San Francisco decorator, who'd suggested that Ludington place a black ocean-viewing pergola at the far end of the patio to "stop the eye." And it was Tony Duquette, the Los Angeles artist and designer who decades earlier had been a protégé of Elsie de Wolfe's, who had contrived the star-burst ornaments that Ludington added to several rooms' ceilings. But by the time Craig Wright and the Willfongs arrived on the scene, the pergola had been repainted white, Duquette's star bursts relegated to the garage, and the Shangri-la-like quality that had made Hesperides so remarkable thoroughly obscured.

What hid the magic was a garden abounding in roses and, indoors, room after room done up in vivid citrus hues. While it could be argued that, in the right setting ("say, Palm Beach," Wright suggests), roses and peppy colors are perfectly valid, at Hesperides they were cinders in the eye.

So, with much prodding and guidance from Wright, the couple launched a crusade to put things right. While Wright tackled the interior, landscape designer Robert Fletcher began restoring the gardens, originally designed by Elizabeth de Forest. Her fields of lavender blend nearly seamlessly with the chamise that grows naturally above the tree line.

Inside the house, Wright and the Willfongs had some tough decisions to make —where to respect Riggs and Luding-

continued on page 198



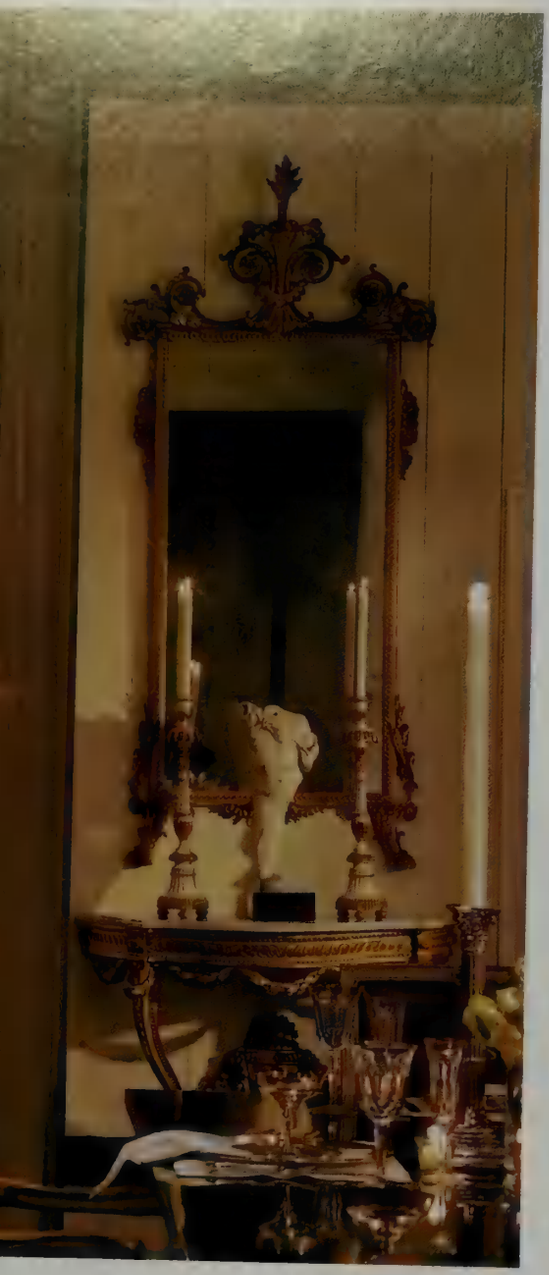
"I decided to retain the scale of an Italian palazzo for the main reception room," says Craig Wright. On the mantel are 17th-century Baroque giltwood Italian saints. The Italian oval-back armchairs, the ballroom chairs, the gilt-bronze wall light and the low tables are from Quatrain. J. Robert Scott leather.







"Because the main reception room is so large," notes Wright, "I formed a small conversation group that floats in the grand space." The Greek and Roman heads date from the 1st and 2nd centuries. A casting of a Roman sculpture is placed in the niche. Clarence House damask.



ABOVE: The dining room opens onto the entrance gallery, where a Roman torso of Hercules rests before a northern Italian Neoclassical mirror. "The ebony dining table was designed to visually disappear against the black-terrazzo floor and set off the antique chairs."

RIGHT: "It's a dark and warm retreat that feels more intimate than the public rooms," says Wright of the library. "It's also a functioning office where black bookcases act as a background for the collection of colorfully bound books. The terra-cotta-hued ceiling reminds me of Rome." Italian giltwood chandelier, Khotan rug, Empire gilt-bronze candelabra lamp and pair of gueridons are from Quatrain.







"The original master bedroom is now the library," explains Wright. "My intention for the new one was to create a softer atmosphere while still conveying the overall strength of the house." Circa 1780 French boiserie provides a backdrop for an Italian Neoclassical bed and armchairs.



THE LABEQUE SISTERS' RENAISSANCE DUET

PIANISTS KATIA AND MARIELLE IN TUSCANY

INTERIOR DESIGN BY AXEL VERVOORDT

WILLIAM WEAVER PHOTOGRAPHY BY SIMON UPTON

The Labèque sisters—the internationally famous two-piano team, Katia and Marielle—are giving a little dinner party for twelve. At eleven in the morning they are in the dining room supervising the appearance of the table. It is an important occasion, the birthday of Marielle's companion, conductor Semyon Bychkov, and everything must be right. But "right" in the vocabulary of the Labèque household does not necessarily mean formally correct. The twelve chairs around the elliptical table, all handsome antiques, do not match: Some are fabric-covered armchairs; others are studded leather; the colors vary. The silver serving dishes, all old and splendid, are different sizes. The wine will be served in etched-glass carafes, again mismated.

Joining them is Belgian antiques dealer Axel Vervoordt, the Labèques' good friend, who will be an honored guest; for besides celebrating Bych-



LEFT: When duo-pianists Katia, left, and Marielle Labèque decided to move to Tuscany, they asked Belgian antiques dealer Axel Vervoordt to oversee their residence's interiors. The sisters purchased the two lower floors of a U-shaped Renaissance palazzo. ABOVE: The rear façade overlooks an inner courtyard and garden rimmed by a columned loggia.

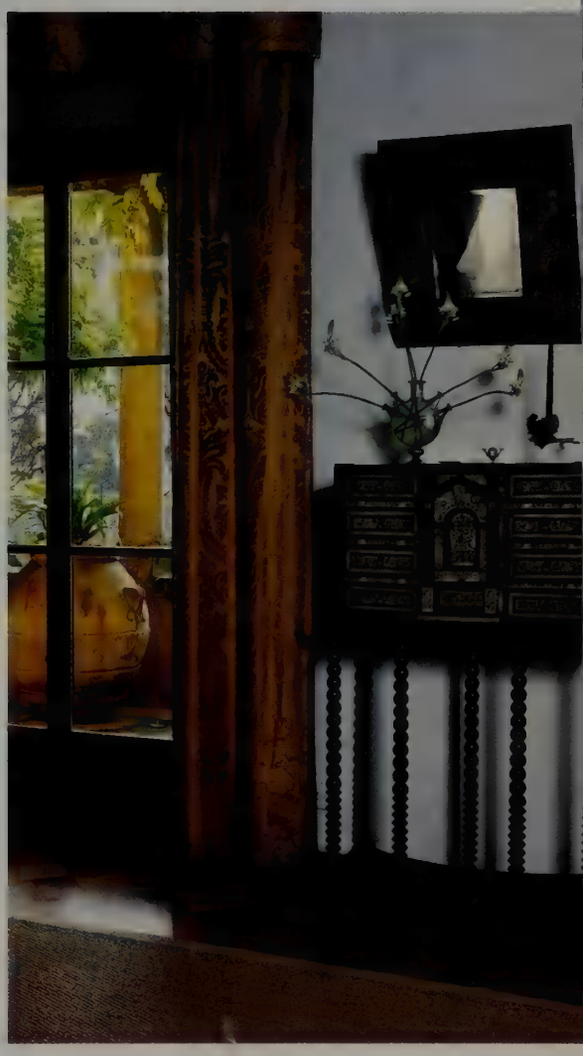


"I was tremendously impressed. This place was so beautiful, but so big."



LEFT: Rock-crystal-and-silver candlesticks set on an 18th-century Italian mirror-front cabinet compose a living room vignette.

BELOW: In Katia Labèque's bedroom, Vervoordt placed a 17th-century Italian ivory-inlaid ebony cabinet-on-stand near a French door framed with damask draperies.



OPPOSITE: A gilt Italian Rococo mirror, antique French armchairs and a large sandstone sphere add drama to the high-ceilinged living room. Above the Renaissance stone mantel is a circa 1700 carved frame.

kov's birthday, the party is festive for another reason. It is a kind of housewarming, the first real social occasion in the sisters' latest (and, they hope, definitive) home, a magnificent setting on the first two floors of a Renaissance palazzo in a Tuscan city.

Vervoordt helped them furnish it and has smoothed out a number of problems, large and small, but it was Marielle who found it. Since Bychkov had recently been appointed principal guest conductor of an important Tuscan orchestra, he and Marielle were looking for a pied-à-terre. "A studio," Marielle explains, "but I couldn't find anything right. Then one day the agent called and invited me to look at a place, just to look, she said, because she knew it wouldn't be for me."



Marielle waves an indicative hand around the long living room with its monumental fireplace, coffered ceiling and broad French doors opening onto the vaulted loggia and the spacious walled garden beyond. "I was tremendously impressed," she says. "This place was so beautiful, but so big. Like a museum. I thanked the agent and went on looking."

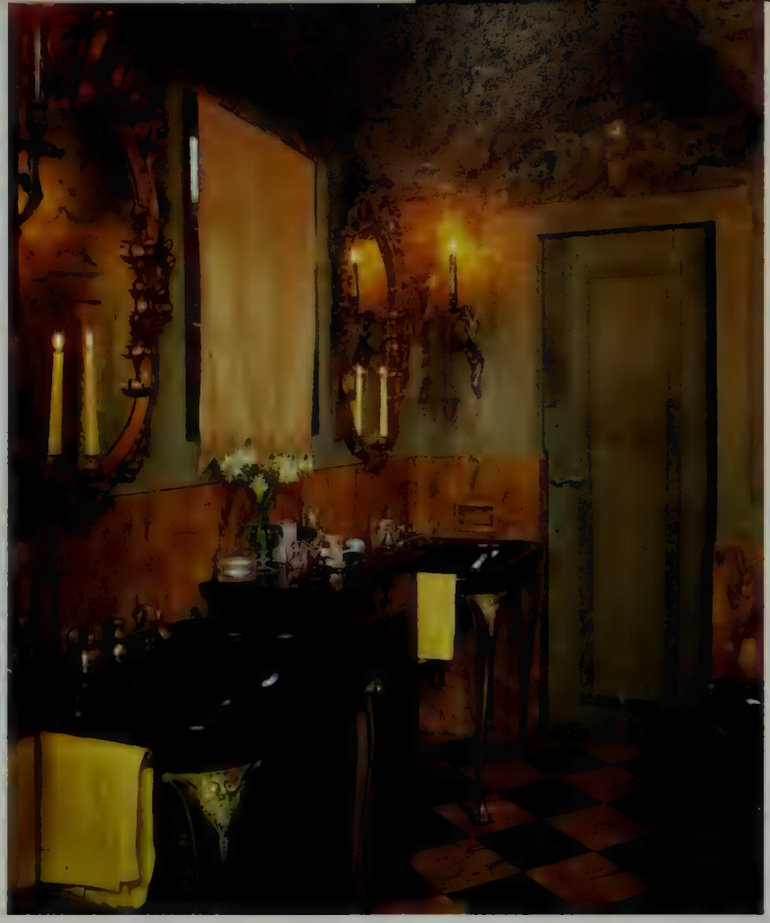
Then, about a month later, Katia—Marielle's senior by two years—came to Tuscany too, and was thinking of getting a house there as well. "Again—just to have a look at this beautiful house—I brought Katia here," Marielle recalls. "And the moment she was inside she said, 'This is it!' "

"It was coming back to our roots, really," Katia explains. The Labèques'

ABOVE: A massive 18th-century walnut bookcase with globes as finials dominates the library. At right is a late-18th-century French bust. The 18th-century table is English.

OPPOSITE: An 18th-century threefold velvet-and-needlepoint screen is displayed before a corner of the groin-vaulted dining room. The collection of mismatched chairs dates from the 17th and 18th centuries.





ABOVE: "Katia's frescoed bath is old-fashioned, but it works well in this house," says Vervoordt. The marquetry bookcase is Dutch.

BELOW: An 18th-century Italian polychrome and parcel-gilt wardrobe stands against a wall in Katia Labèque's sparely decorated bedroom.



mother (also their first piano teacher) is Italian, indeed Tuscan. She came from Torre del Lago, the longtime home of Giacomo Puccini. "And though she's lived all these years in France with our French father," Katia continues, "she's still Italian at heart. We lived in London for years and years, but she would never come to visit us. The minute we got this house she came out to stay, and she loves it. It will be a family place, where everybody can gather for Christmas."

The pair of striking dark-haired sisters have been performing together professionally since they finished their studies in 1970; in that same year, only weeks after leaving the Paris conservatory, they made their first recording: Messiaen's formidably difficult *Visions de l'Amen*, composed in 1943. And at about the same time they met the brilliant Italian composer Luciano Berio, who immediately recognized their extraordinary gifts and fostered their career. "Luciano is another reason why we are in Tuscany," Katia says, for the composer, now their close friend, has long had a villa in the country not far from Siena.

Though both the Labèques speak of their Tuscan palazzo as their "main" home, they know they will not be in it much. They have given up the lease on their big apartment in Chelsea, however, and they have rented their sixteenth-century house in Paris. So, apart from their parents' house in Bayonne, Tuscany will be their chief refuge in the foreseeable future.

The palazzo is undeniably palatial, but it is not museum-like. Katia is even tempted to call it "cozy." And while that wouldn't be everyone's first adjective for the residence, it certainly has the intimate mark of the Labèque personality on it already. It may not be homey, but it is clearly a home. The

continued on page 199

OPPOSITE: The Labèques use part of the loggia for alfresco dining. A 19th-century French wrought-iron chandelier illuminates the stone table, designed by Vervoordt, and the Southeast Asian bamboo chairs.



"It kind of spreads out all over the place," observes Michael Graves of the house and support buildings he created from an existing barn for a couple in New Jersey. "The attempt was to be both original and sensitive to what was there—happily, you can get a bit thrown off over what is new and what's not." The gabled silos were already in place; Graves redesigned the clapboard entrance between them. The architect's favorite structure of the three is his copper-roofed pavilion at far left behind the garage. "It's an exaggerated little fellow by virtue of windows that are too big and a roof that reaches nearly to the ground," he notes. Mario Buatta, who did the interiors, first saw the barn 30 years ago. "Witnessing the transformation was exciting," he says.





RURAL REVISITED

WORKING WONDERS ON A NEW JERSEY FARM PROPERTY

ARCHITECTURE BY MICHAEL GRAVES, FAIA
INTERIOR DESIGN BY MARIO BUATTA, ASID
TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY DURSTON SAYLOR

INSET: "Our styles are dramatically different," says Graves, left, with Buatta on a hill near the house. "It worked because it was never Mario trying to be me or me trying to make my architecture any less my own."



"I grew up in Indiana, and the idea of silos and barns as building types wasn't new to me," Graves says. "The great thing about this particular barn is that it's atypical of the region: It wasn't so characteristic of the vernacular that you didn't want to touch anything." ABOVE: Fencing protects twin annual gardens—which yield flowers "for everywhere in the house," says Buatta—near the entrance path.

OPPOSITE: "When I first saw the place it was a complete and utter mess," Graves recalls. "What seems very coherent now wasn't then." He reproportioned the main space, raising the ceiling beams and removing part of the second-level floor over the living room. The striated stone wall rises from a pyramidal fireplace, a Graves signature element. A chair covered in Lee Jofa fabric is to the right of the hearth.

Is it the most barnlike castle in the world or the most castlelike barn? The remarkable thing about the sprawling sixteen-room house recently completed in New Jersey is that it is both: The house forges an intersection between two building types that normally have nothing to do with each other at all. It truly is a barn, or at least it was one. Yet it is also fanciful, intricate and monumental, with a main entrance between two silos that, for drama, can hold its own with any pair of medieval turrets.

If this building represents something of an unusual combination, so does the team that put it together: the architect Michael Graves and the designer Mario Buatta. Each man is known for a clear style of his own, and they would seem to have no more in common than a Cubist collage and an English landscape. But as the house quite stunningly resolves apparent contradictions, so did the unlikely collaboration, which turned out to be far more harmonious than either partner may have expected at the outset.

It was Buatta who was involved first. He had done numerous projects for the owners, whose primary residence is in New York City, and who for decades have been coming to this four-hundred-acre country retreat that was purchased by the husband's father more than fifty years ago. Over the years Buatta had fixed up several rooms in the stone-clad main house on the property and had decorated a small cottage that the owners used until they began to cast eager glances at the old dairy barn, an eccentric, rambling structure that had been built in stages between the late eighteenth century and the 1950s.

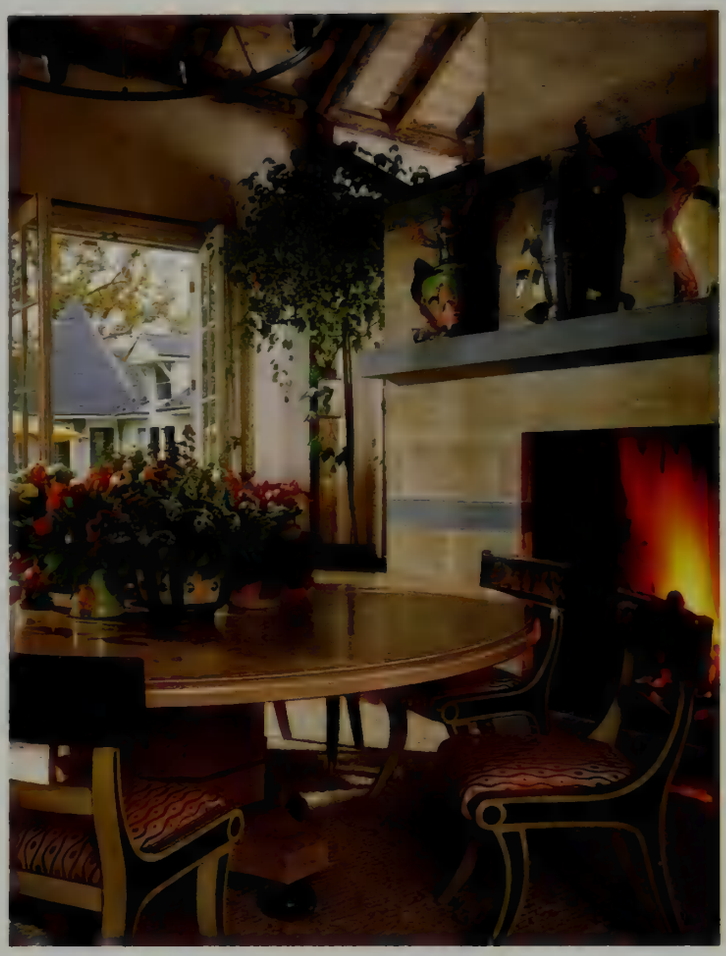
Buatta's initial charge was to help the owners find an architect with sufficient imagination to turn the oddly shaped barn into a coherent, workable house without destroying the idiosyncrasies that made




JAMES
GLEICK
IAN McEWAN THE INNOCENT
THE AGE OF INNOCENCE
THE SOUL OF A TREE
Famous Faces
THE GARDENS OF FLORENCE
AMERICA'S GLORIOUS QUILTS
CHINA
Liberman The Artist In His Studio



"The charm of Mario's work is his elaboration on the domestic idea through the use of apt pieces," says Graves. In the living room, a Jacobean turned chair from Kentshire Galleries is next to a pair of Jean-Michel Frank–style low tables. The sofas are covered in Schumacher fabric. "You can't fill a space with a lot of things just to fill it," Buatta says. "People add, they subtract. They *live* in it. For that reason, I never consider any project of mine finished." The overlook, whose railing Graves designed in a herding-cows motif, forms an inglenook and separate seating area below.





"The fireplaces relate to the exterior and are like follies," Graves says. "Having modified the theme on each, I can almost picture them as toys in the landscape." ABOVE: The dining room fireplace is shared by the living room on the other side. A set of painted klismos-style chairs with Clarence House fabric surrounds an M. Craig & Company table. Patterson, Flynn, & Martin Guatemalan straw rug.

ABOVE: Exposed fieldstone contrasts with new oak-timber framing in the master suite corridor. Graves's 1981 Memphis collection dressing table and seat rest at one end of the master bedroom. "It was brought from Paris as a birthday surprise from the husband to the wife," says Graves. "It was a surprise to me as well, and I'm struck by the similarity of the silly little hat to those of the silos."

it so alluring to them—more alluring, in fact, than the uninhabited formal main house. Both the husband and the wife simply found the challenge of a new project much more enticing than the notion of living in the past.

They met with several architects, and none seemed right until they decided to try Graves, whose office was not far up the road in Princeton. If Graves's highly personal style, a kind of richly colored, abstracted version of classicism, was nothing like Buatta's traditional English interiors, so be it: Everyone understood that this project required something different from the norm, everyone liked the barn, and since they all liked each other, why not have a go at it?

Graves prefers to begin residential jobs by asking his clients to put their wishes in a letter, and the owners complied. In a handwritten note signed "Mr. and Mrs. Blandings," the wife wrote of her desire "to keep our life informal, simple and uncomplicated, to keep the farm close to its original feeling." Still, she needed space for large-scale entertaining and wanted "a getaway place for the generations" beyond what their little cottage could be.

Of course, this was no ordinary barn to start with: Built in stages over the years, it was roughly T-shaped in plan, its oddest feature being two gable-topped silos. The dictum was to work with what was there, and so Graves, aided by project architects Maximillian Hayden, James T. Saywell and Ross Woolly, turned the silos into a grandly scaled front door, placing an entrance pavilion between them. Into one silo was slipped an exquisitely crafted wooden staircase; into the other, a powder room on the lower level and a bath for a tower bedroom above.

OPPOSITE: "My chintz wouldn't have been appropriate," say Buatta of a guest bedroom. "I used color instead to impart warmth." A Manuel Canovas toile covers the bed, armchair and chaise; Brunschwig & Fils fabric was used for the Orkney woven chair and the French fauteuil, and for the draperies. The standing lamp is by Buatta for Frederick Cooper. Stark rug.



The owners began to cast eager glances at the old dairy barn, an eccentric, rambling structure that had been built in stages between the late eighteenth century and the 1950s.



The diversely styled windows of the 16-room residence provide wide-ranging vistas of the hills and meadows that make up the 400-acre property. From the south lawn, the house's more obvious Colonial Revival features are evident: the shingle roof, casement windows and prominent end chimney. "The objective was to hold on to as much of the eighteenth-century feeling as we could, while comfortably integrating new forms into the fabric," Graves says. The master suite wing juts to the left off the central spine; a cutout hip roof caps the sun porch.

The entrance hall gives onto a wider gallery, skylit with a gentle bow to its shape, and from there to a balcony overlooking the main living space, a room that manages to exude at once the formality of a great hall and the informality of a converted barn. Separating the living and dining rooms is a Rumford fireplace with a triangular opening—one of the few gestures anywhere in the house that could be thought of as characteristic Graves—looking almost sleek and urbane in contrast with the peaked wooden ceiling and exposed beams of the room itself. But the structure, with its rough-hewn timber, French doors leading out to the terraces, and graceful chandeliers, is as much Graves's own as the fireplace. He designed the elegant black metal chandeliers as a kind of abstract version of western wagon-wheel chandeliers; the railing on the balcony is another kind of abstraction, this one quite witty: a pattern of herding



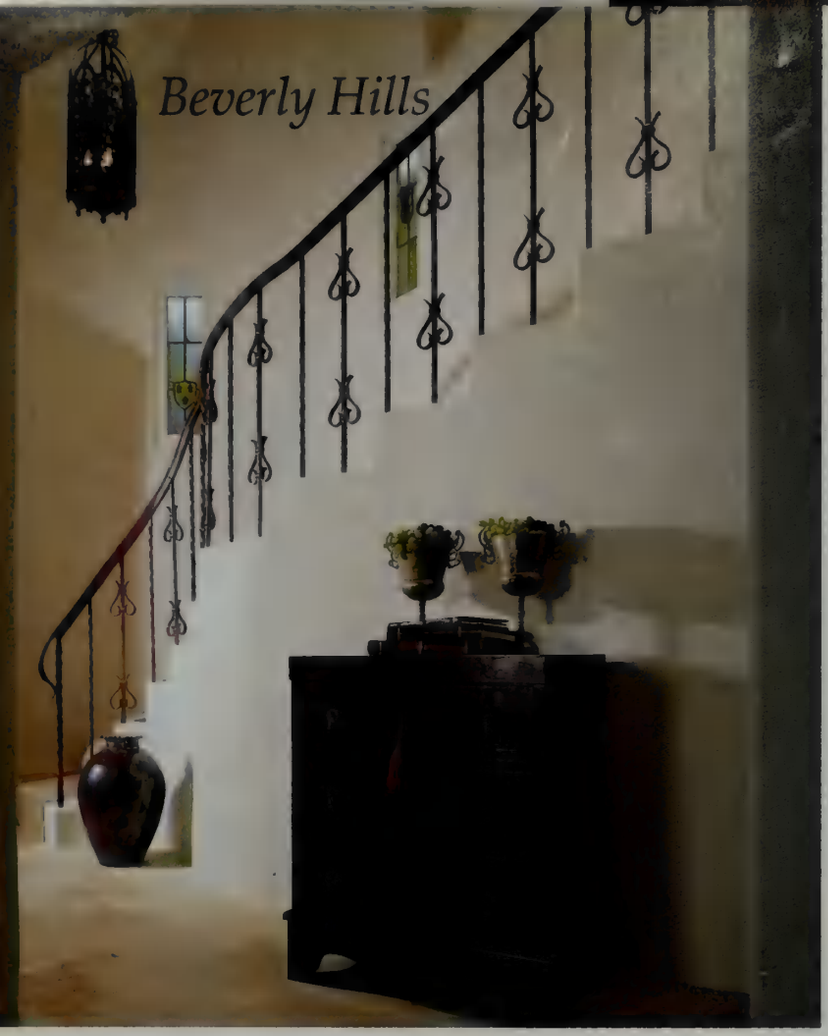
"Surprisingly, the silo gables aren't mine," says Graves, who covered them with clapboard siding to match the house. Slate roofs step down to the garden terrace, which Buatta filled with weathered-cedar furniture and a Santa Barbara Designs umbrella. A projected gable is over the nine-pane master bath window; another extends out over the master suite sitting room, which opens to the terrace. "Everything becomes rather pavilionized," Graves says. At the elevation where the master suite wing and main living spaces meet, "all the forms come together."

cows, honoring the former occupants of the building.

Several seating areas of richly upholstered furniture (most of them in solid off-white, with not a hint of Buatta's chintz to be found) keep the room full yet never overcrowded. There is a small inglenook tucked underneath the balcony, clustered around a tiny fireplace; at the other end of the room is a dining table, and beyond it, in the former tack room of the barn, an expansive country kitchen.

Graves added a glass-enclosed porch off the dining room, where the family takes most of its meals in mild weather; it is set at the corner of the house that offers the greatest views of the rolling meadows and distant woods and hills that make the site so spectacular. While it is something of a historical accident, the views from almost every part of the barn are better than those from most of the other structures on

continued on page 202



ARCHITECTURAL DIGEST VISITS:

WINONA RYDER

COAST TO COAST WITH A RISING STAR

INTERIOR DESIGN BY KEVIN HALEY
TEXT BY PILAR VILADAS
PHOTOGRAPHY BY MARY E. NICHOLS, BEVERLY HILLS AND DURSTON SAYLOR, NEW YORK

A lot of my generation think it's politically incorrect to like beautiful things," says actress Winona Ryder, who, with her dark eyes and china-doll complexion, is a thing of beauty herself. "They're into camp, but it's not for me. Working on *The Age of Innocence* spoiled me, because everything I looked at was a work of art."

But while May Welland, her character in the Martin Scorsese film, lived in a splendid nineteenth-century world portrayed by Edith Wharton, Ryder herself is decidedly contemporary. The actress, who is currently starring in the film adaptation of Isabel Allende's novel *The House of the Spirits* and in the comedy of twenty-something life *Reality Bites*, can dress

"She has very refined taste, and she's drawn to ethereal images," says Kevin Haley of his longtime friend actress Winona Ryder (inset and cover), for whom he renovated a 1920s house in Beverly Hills. ABOVE: Haley added limestone pavers in the entrance hall, which set off the sweeping staircase. The English chest is from Kathleen Spiegelman. RIGHT: Ryder wanted the living room to be a comfortable and informal space for entertaining. Nancy Corzine velvet throw. Rose Tarlow–Melrose House open-arm chair and fabric. Aga John rug.


JIM MCHUGH



"The house was very dark, so it was important to lighten it up," says Haley. "I think we tried ten shades of white." A 1908 nude by Emile René Ménard hangs in the living room. The mirror above the Italian console has an 18th-century Italian frame. A 1910 oil by Sir William Russell Flint is in the dining room beyond. Chandelier is 19th-century Czechoslovakian.

up in antique lace and high-heeled slippers one day and dress down in baggy jeans and high-top sneakers the next. On her bookshelves, volumes by Wharton, Jane Austen and E. M. Forster vie for space with first editions by J. D. Salinger and Harper Lee. In other words, Ryder is what you might call a modern romantic.

It's no surprise then that her Beverly Hills house and her New York City pied-à-terre are not only feminine and charming but clean and contemporary. Credit for this balancing act goes to Kevin Haley, an actor (and good friend of Ryder's) who has recently added decorating to his list of accomplishments. "I was always interested in furniture," he says, "and I want everywhere I live to be perfect and beautiful, so I was always overhauling my apartments. I was great for landlords," he adds, laughing.

For Ryder, who had lived out of suitcases for years before she acquired two residences in relatively short order, Haley came along at the right time. Or, as she puts it, "He saved my life." Ryder's small 1920s hou[illegible] in Beverly Hills had been nearly str[illegible]d of its Mediterranean charm by insensitive modernizations. "It was creepy," she recalls with a grimace. "I could never stay there by myself."

Then she saw what Haley had done with his own apartment, and Ryder knew she had found an aesthetic soul mate. "I would never let anyone else make decisions for me, but I trust Kevin's taste one hundred percent."

Haley's first task was to restore Ryder's house as closely as possible to its original state. He had the orange-toned stain sandblasted from the timbered ceiling in the living room and

ABOVE: Haley turned a small space upstairs into an open dressing room for the actress and had the glazed closet doors etched in a lace pattern. The mirror dates from the 1940s. The Louis XVI bench is covered in Old World Weavers fabric.

"I can't stand houses where you're afraid to touch anything," says Ryder. "There's an authenticity about everything in this house. Anybody would be comfortable here." BELOW: Haley decorated the master bedroom in soft tones. Aga John carpet.



rescued graceful wrought-iron hardware and curtain rods from the garage. He also turned the tiny patio and steeply sloping backyard into a romantic garden where Ryder loves to sit and paint.

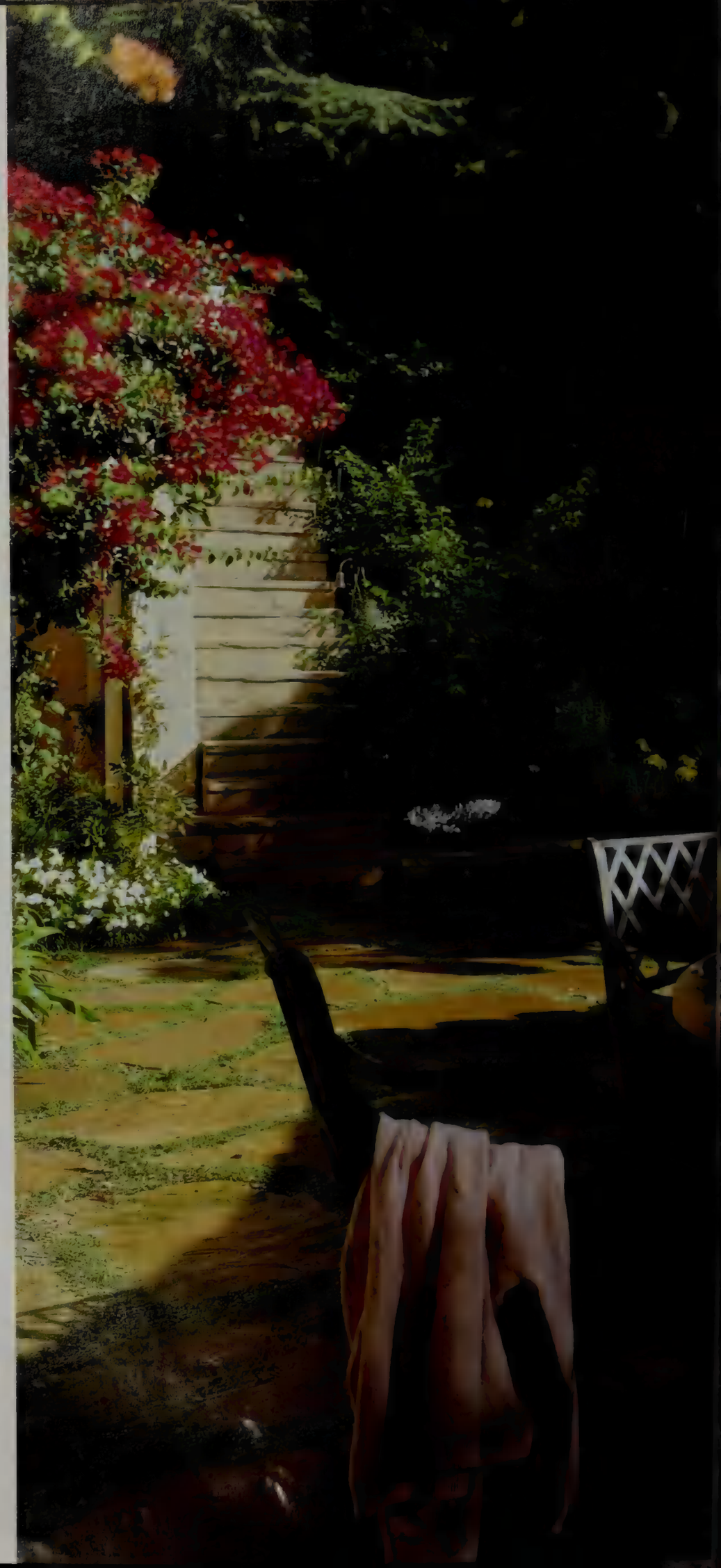
Haley often finds inspiration in the first piece that he buys for a house. In this case, it came from a nineteenth-century Czechoslovakian chandelier with amethyst crystal drops that now graces the dining room. Similar jewel-toned accents—in the rich green velvet on the dining chairs or the ruby red of the cut velvet on a living room chair—punctuate a palette based primarily on the warm whites of walls and slipcovers. Antique, reproduction and contemporary furnishings coexist easily under Haley's direction, highlighted by such whimsical touches as the lace-patterned glass doors that he designed for Ryder's dressing room.

In contrast, the actress's New York apartment in a landmark downtown building offered Haley the chance to create a different mood entirely. "The word that came to mind was *glamour*," he says. While the rooms have little architectural detail, their high ceilings and tall windows lend them an urbane and sophisticated feel.

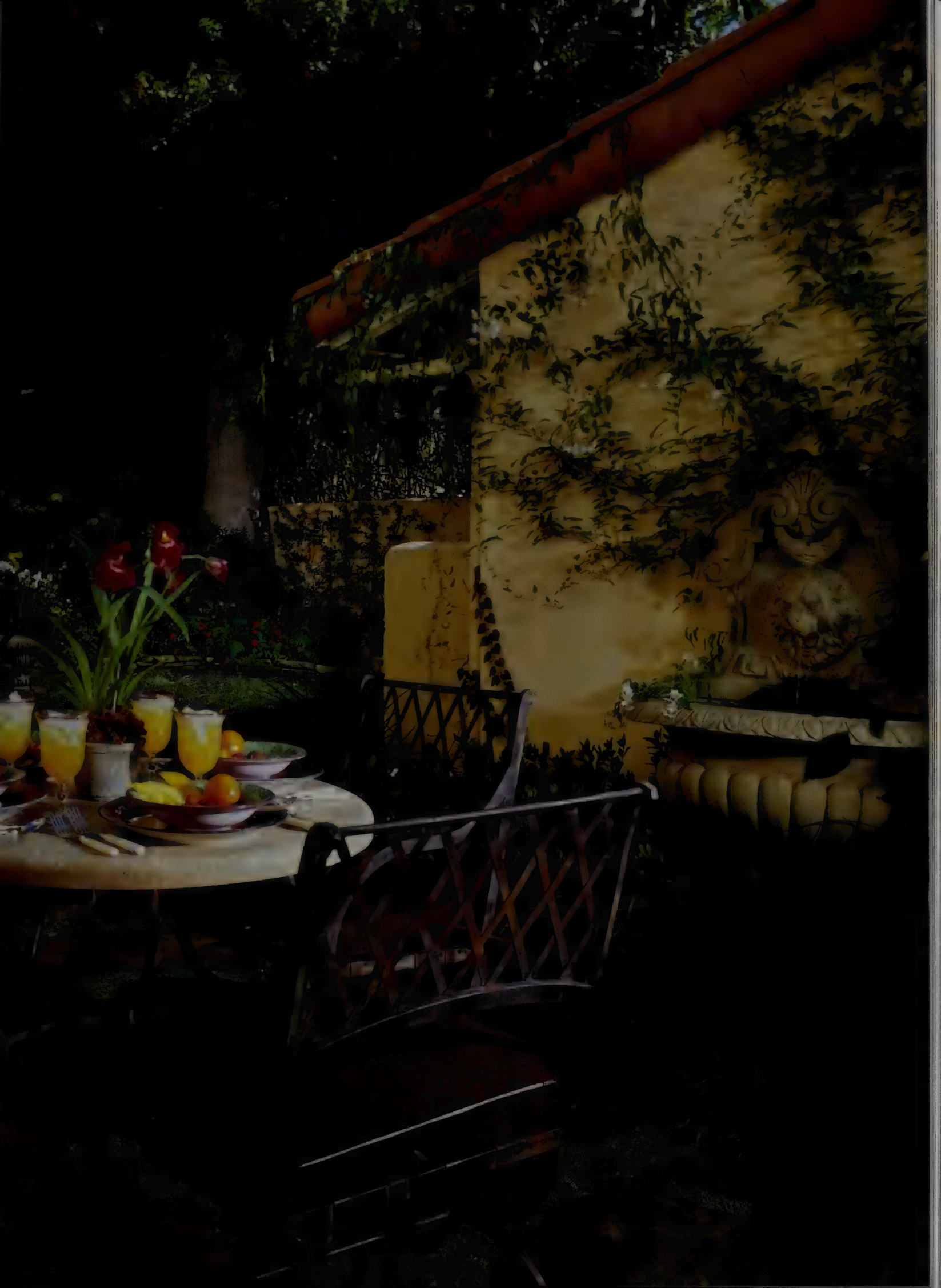
There, Haley's inspiration for the décor came from a French low table from 1940 whose wrought-iron base is adorned with musical notes. "I had a moment of panic until I found it," he admits. He went on to locate a parchment-covered bar, painted with a still life of musical instruments, that recalls the work of Italian designer Gio Ponti. Then he happened upon a striking set of panels, also painted with musical instruments, that had been made for the legendary Manhattan dance hall Roseland. A few pieces of furniture covered in a mohair fabric, a grand piano, and Haley had orchestrated an elegant arrangement of color and texture.

In the dining room and bedrooms, Haley organized similar mixtures of contemporary furniture and pieces from the 1930s and 1940s, with luxurious textures adding richness to the rooms' muted, pale colors.

Since Ryder's career seems only to continue its upward trajectory, the moments she spends at home are more precious than ever. "In my work I'm often physically uncomfortable—wearing tight corsets or standing around in the freezing cold," she says. "So it's important to have a place to retreat to." In this respect too, Ryder has found a kindred spirit in Haley, who hopes to go on balancing his acting and decorating careers. "I like being able to create an environment where people can feel safe to be creative," he says. "The world can seem so dark and out of control—it keeps me sane to focus on beauty." □



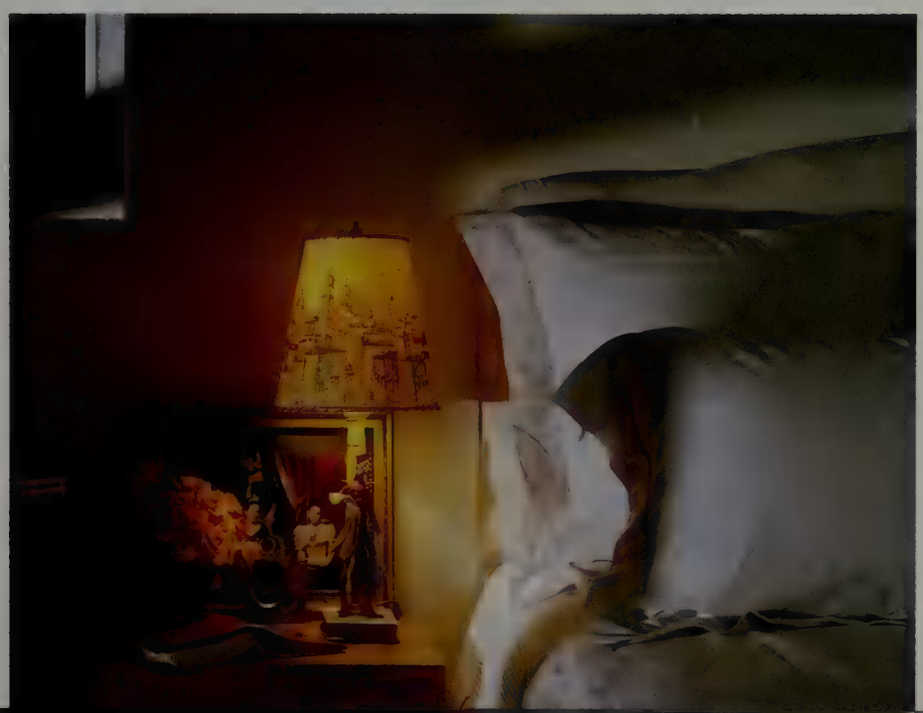
Haley completely landscaped the tiny garden, using sandstone, river rock and lush plantings. "It was basically a square of cement," he recalls. "But since the house is centered around it, I wanted it to be pretty."





"Winona's New York apartment has eighteen-foot-high ceilings," notes Haley. "My idea was of something very glamorous." OPPOSITE: Lacquered panels made by Pierre Bobot in 1930 for the Manhattan dance club Roseland accent the living room. J. Robert Scott upholstery fabric. Karastan carpet. Table lamps from Donghia. Steinway piano.

ABOVE: Taking his cue from Ryder's love of music, Haley found an Italian parchment-covered bar decorated with lutes and a violin and a 1940 French table whose base is shaped like musical notes. RIGHT: Beside her bed is a photograph from her 1993 film *The Age of Innocence*. The lamp is Italian.



HISTORIC HOUSES: GUSTAV STICKLEY

THE RESTORATION OF CRAFTSMAN FARMS

TEXT BY BRENDAN GILL PHOTOGRAPHY BY DURSTON SAYLOR



COURTESY THE GAMBLE HOUSE

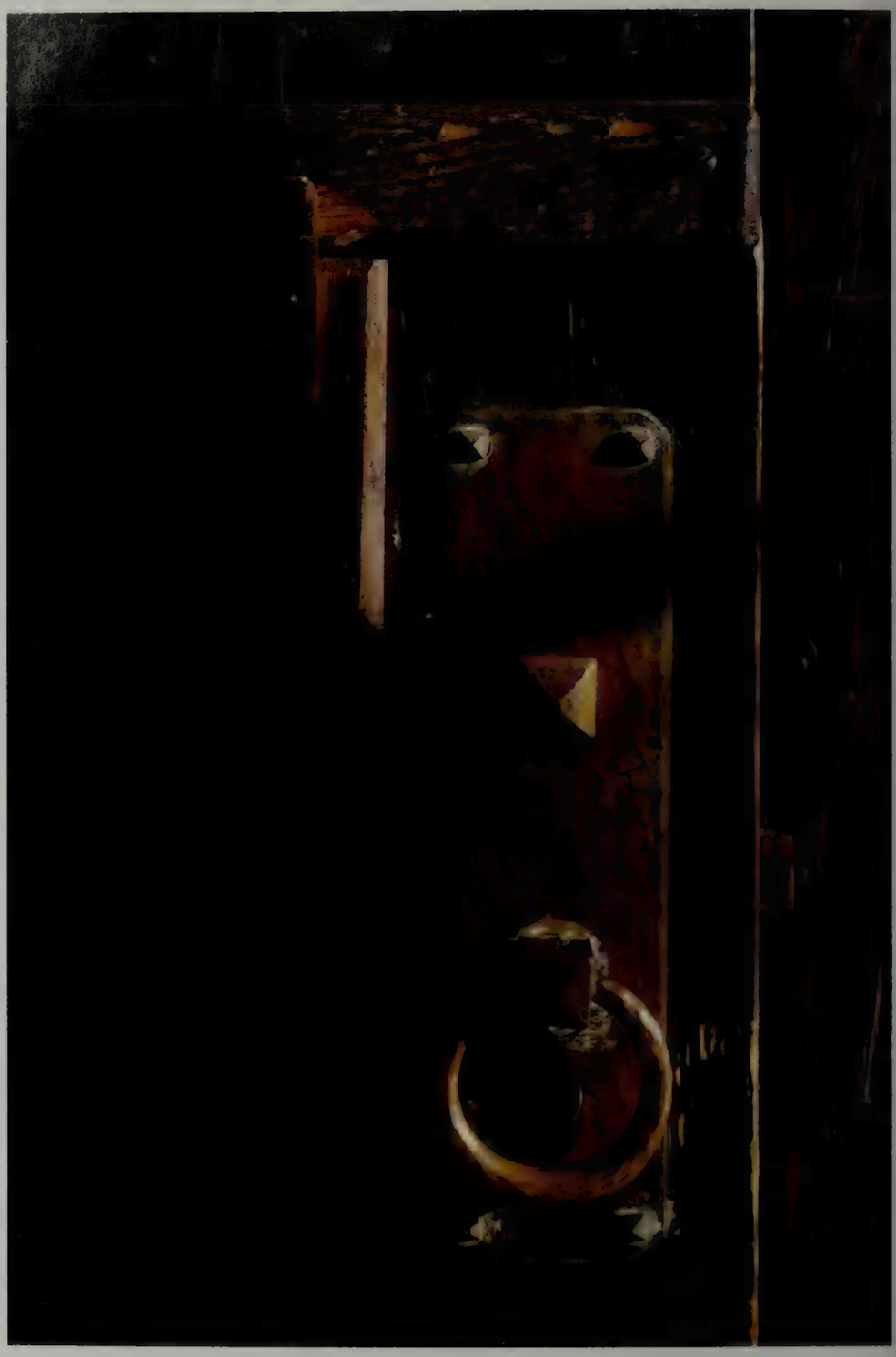
"The Craftsman Movement stands not only for simple, well made furniture," wrote Gustav Stickley (left, in about 1909), "it stands also for a distinct type of American architecture, for well built, democratic homes." ABOVE AND OPPOSITE: In 1908 he founded Craftsman Farms as a cooperative in Parsippany, New Jersey. His dream was never realized: He declared bankruptcy in 1915 and had to sell the property. It is now a National Historic Landmark.

On a wooded hillside in the township of Parsippany-Troy Hills, in a section of northern New Jersey now largely given over to suburbs, lies a country estate that once belonged to furniture maker and social reformer Gustav Stickley. Shortly after the turn of the century Stickley planned to establish there a cooperative community that would include a furniture factory, a school, cottage residences for friends and colleagues and a farm to supply the community with all its necessary foodstuffs. He appears to have hoped that the community would also serve as an appropriate gathering place for champions of the Arts and Crafts Movement in America, of which he was at the time unquestionably the leading figure.



Stickley acquired the Parsippany property in 1908 but was fated to lose it within a short period of time, partly because of an ill-considered real estate investment and partly because of a sudden and unexpected decline in the popularity of his Craftsman line of furniture and of the architectural designs for residences that for many years he had offered free to subscribers to his monthly magazine, *The Craftsman*. Though Stickley was the most successful manufacturer of the kind of solid, foursquare oak furniture that now commonly bears his name, he was by no means the inventor of the style, which emerged from the Arts and Crafts Movement that had gained popularity in Great Britain and the United States in the late nineteenth century. Variants of the style were employed by, among other American designers, the Greene brothers and Frank Lloyd Wright. Quoted in *The Craftsman* were such "advanced" European writers as Tolstoy, Gorky and Prince Kropotkin; among its American contributors were the poets Amy Lowell, Carl Sandburg and Robert Frost.

Stickley was distressed whenever his Craftsman furniture was described as "Mission"—a name more correctly applied to furniture developed by Joseph P. McHugh, who claimed that his designs were based on furniture once used in the Spanish missions of California. Like his British mentors, William Morris and C. R. Ashbee Stickley was an evangelist, and like them he was a poor businessman. (Stickley's contemporary El-



Stickley believed ardently in the need to transform the showy, materialistic society of his day.

ABOVE: The hammered-copper hardware and pyramid-shaped screw heads on a door reflect Stickley's attention to detail. Inside the door pull is his shopmark—a joiner's compass embellished with the Flemish motto *Als ik kan* (As I can).

OPPOSITE: The house's chestnut-log construction is evident in the living room, which features Stickley's 1912 Eastwood chair beside a tall case clock of the same era. The small desk is from 1904. The letter S decorates the stair to the bedrooms.

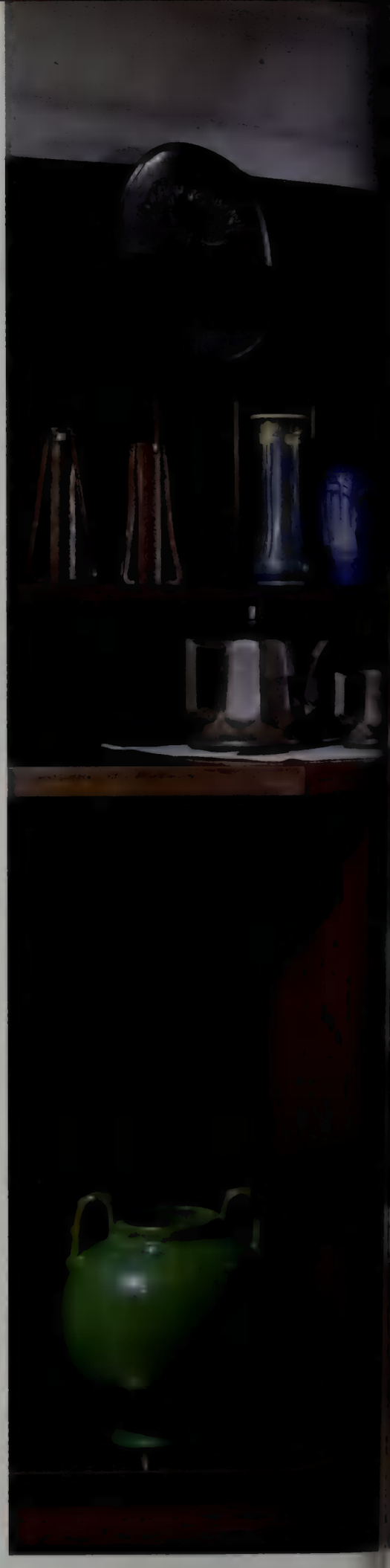




Stickley planned the cabin as a clubhouse, and the living room is 50 feet long. At the center, on a reproduction of one of the original carpets, is an oak library table. The willow settle in the foreground is circa 1908; Stickley maintained that the soft lines and light color of the willow would "break up" the look of the darker oak pieces.







In his writings, Stickley stressed the value of hearth and home. ABOVE: A Morris chair is before one of the house's five fireplaces, which features a line from Chaucer: "The lyf so short, the craft so long to lerne."

RIGHT: The circa 1902 sideboard in the dining room is one of only two made by Stickley; the circa 1901 table is also rare. Lining the shelves are Fulper and Grueby ceramics and Roycroft and Stickley metalware.

bert Hubbard, who founded the Roycrofters colony in East Aurora, New York, was also an evangelist, but he was very good at making money—he had begun his career as a soap salesman and could sell anything.) Stickley believed so ardently in the need to transform the showy, materialistic society of his day that, in the way of many a prophet before him, he mistook the public's temporary interest in what he called the "fine plainness" of Craftsman furniture and house design for a permanent conversion; when that interest passed, he fell silent. To his credit, he did so in a way rare among prophets, which is to say without apparent bitterness. He died in 1942, at the age of eighty-four.

In his prime, preaching the Arts and Crafts gospel of wholesome family life centered about a cozy hearth, Gustav Stickley was advocating circumstances very different from those that he encountered upon entering

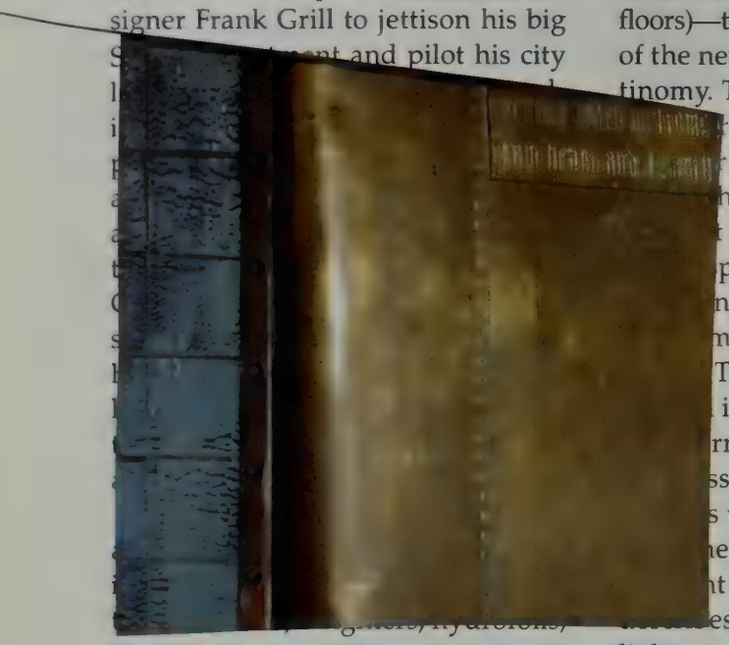
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In a bedroom, painted Grueby tiles border a fireplace whose hood is adorned with the words "Sweet is the homecoming at eventide when welcome glows from heart and hearth." The bed, the willow chair and the round oak table are original to the room. The oak bridal chest is from 1902; the circa 1908 drugget rug was a popular design in Stickley's catalogues, as were the spindle-back chairs.



DARK MUSE DOWN UNDER

TEMPERING THE BRIGHT LIGHT ABOVE SYDNEY HARBOR

TEXT BY STEVEN M. L. ARONSON PHOTOGRAPHY BY JAIME ARDILES-ARCE

It was a sea change—the buying of a beach house forty minutes outside of town—that impelled Australian designer Frank Grill to jettison his big [illegible] and pilot his city [illegible] excursion cruisers, jet cats, water taxis, racing yachts and even ocean liners sailing hugely through the Heads into the open sea. To the left is the harbor bridge with its famous arch; to the right, the opera house that has become synonymous with Sydney, its ten flying albino-tile spirals of roof like soaring, swelling sails. On a clear day, of which there are usually less than a hundred a year in that sodden clime, Grill can see the Blue Mountains, flecked with amber sun, a hundred miles away.

It was the beach house—casual, simple, throwaway, practical, whole rooms submerged in tides of white (from walls and canvas sofas to bleached floors)—that would determine the look of the new apartment. That is, by antinomy. The two should be as differ- [illegible]rally, as night and day, the [illegible] decided, going ahead to [illegible]he apartment with the feeling [illegible] and glamour."

[illegible]pace consists of a huge liv- [illegible]ng/library area, two good-size [illegible]ms and two baths. The mood [illegible] The two walls facing the view [illegible] in black glass to absorb what [illegible]rris calls "the velvet sensual [illegible]ss on the harbor shore in Syd- [illegible]s there are no window cover- [illegible]e glass also functions to cut [illegible]t in the day—light that Grill [illegible]es as being "almost like Greek light . . . white light." The remaining two walls are upholstered in reversed Swiss silk with a small Japanese medallion pattern, basically brown.

The room reads as black. A black border of granite runs all the way around, then out—through floor-to-ceiling angled doors—to a handsome black-granite terrace (if there is only a hint of vegetation to be found there, Grill explains that any more would be redundant since the terrace looks down onto Sydney's multi-green-tongued Botanical Gardens). "You walk from black to black," the designer

"It's meant to be dark, warm and glamorous," says Australian designer Frank Grill of his high-rise apartment in Sydney. In the entrance, a circa 1920 lithograph by François-Louis Schmied; a turn-of-the-century Japanese lacquered tray; a 1925 Christofle vase; *Timide*, a sculpture by Alexandre Kelety; and a plaited-bamboo Japanese fish tray rest on a French Art Déco burl elm cabinet.







"I didn't want to use mirrors because I thought it would be too glary—the black glass enlarges the space and gives a sense of reflection," says Grill. A circa 1840 birch-and-maple Biedermeier bookcase dominates the living area; mounted beside it is a 19th-century Chinese patinated-bronze plaque. The sofa, chaise longue and chair are upholstered in velour, accented with pillows covered with antique obi fabric and Venetian velvet from J. Robert Scott. A René Lalique electric-blue glass vase stands on the Raymond Subes table. The low table, by Jean Dunand, contrasts with a Japanese Edo-period altar table, which holds a circa 1930 gilt-bronze panther.



points out, knowing that darkness has its own radiance.

To give the apartment the high sophistication he had in mind, Frank Grill relied on a combination of Oriental and French Art Déco. "To my mind, twenties and thirties Art Déco is the very last period of fantastic quality," he says. "And growing up as I did in the Southern Hemisphere, I've always loved things from Japan—the less-is-more simplicity and the subtlety." That the designer detects a Japanese influence in some Art Déco helps to explain why a 1920s French wrought-iron console and a small, stylish Raymond Subes 1930s table in the dining area can keep unquestioned company with a nineteenth-century Burmese Buddha and a nineteenth-century Japanese rice-paper screen.

The big birch-and-maple Biedermeier bookcase in the living area holds Chinese porcelain and Japanese lacquer. The Déco-style sofa, with high arms and a high back, was designed by Grill and covered in an espresso French mohair velour, against which slumber Venetian velvet pillows in sepia and beige. In the library, Edo-period Japanese screens and a nineteenth-century Japanese plaque cross aesthetic paths with a writing table and chair attributed to Ruhlmann and with a pair of deep, if not profound, 1930s black-lacquered Leleu tub chairs. Sitting in one at night, Grill can [illegible]n, glimmering

ABOVE: A 19th-century Japanese lacquered plaque accompanies Edo-period screens in the library area. "The Art Déco writing table, which is attributed to Ruhlmann, is where I make my early morning calls," the designer says. The pair of Leleu tub chairs are covered in silk taffeta from Clarence House.

"I'm not a big cook, but occasionally I'll have a supper before or after the opera," he says. OPPOSITE: In the dining area, a 19th-century Japanese screen and a 19th-century Burmese reclining figure of Buddha are set on a console attributed to Edgar Brandt. The Raymond Subes table is joined by a Clément Rousseau dining chair upholstered in Clarence House velvet. Lalique stemware.







"I use it primarily as a weeknight residence," says Grill. ABOVE: In the master bedroom, a Süe et Mare gilt plaster plaque is displayed on a Charles X Karelian-birch chest. Beside it is an antique Australian bamboo bush chair. Reflected in the mirror is a French Art Déco rosewood armoire. Venetian velvet pillow fabric from J. Robert Scott. LEFT: Art Déco wrought-iron doors with etched-glass panels lead to the guest bath.

on the headland, the first lighthouse built by the colony of New South Wales—a beacon in the distance if the way was lost. "This is what I mean by the glamour of the night," he explains. "The sky's black, the apartment's black—and then there's this quiver of reflection."

Fittingly, two walls of the master bedroom are dark glass (the other two are upholstered in a semi-delustered satin the color of the nineteenth-century Australian bamboo bush chair that sits by the bed). The floor is covered with a black wool Brussels-weave carpet. Electronic shutters blot out the sun and the city, extinguishing views that would hold anyone rapt. A Charles X Karelian-birch chest of drawers throws off a lambent light—"I've always loved a touch of light-timbered wood," the designer says. The bed is upholstered in a silver-and-caramel silk woven in Thailand; some of the antique Japanese obi pillows are hand-printed in the



"The building is right in the middle of town," Grill says. "Situated at the edge of the financial district, it's only a short walk from the Sydney Opera House and five minutes from the main shopping areas and everything else—and the views are spectacular."

From Grill's new apartment there's a centrifugal view of Sydney's astounding harbor.

same Venetian velvet as the pillows in the living area.

Some startling new imagery, propped along the bedroom wall, permeates the room with South Seas suggestions: two circa 1925 Süe et Mare Art Déco gilt plaster plaques framed in black lacquer. Grill discovered them stuck in a corner at Jansen in Paris and recognized them as having originally been overdoors. "They're one-of-a-kind—or rather, two-of-a-kind," he says. "I had to have them because they were so quirkily amusing—a bit of madness." The scenes depicted on the plaques feel three-dimensional and look essentially Tahitian—naked maidens embowered by exotic flowers and surrounded by giant rambutans. "The muses of my off-hours," the designer laughs.

Those of his hours that *are* off are far between and few; on his days away from Sydney, Grill may be found working in Los Angeles, Hong Kong or London. Not to mention New York, where he has already left his vivid signature on such private peaks as a penthouse duplex on upper Fifth Avenue, a penthouse in the Sherry-Netherland (see *Architectural Digest*, March 1992) and a penthouse triplex in the Pierre. "I used to come to Manhattan, a little boy from Sydney, and stare up at all the wonderful towers," he reflects. "But now that I've scaled some of them myself, I can tell you this: The view is much more reassuring if you're looking down." □



Model of a Shinto Shrine, Meiji period (1868–1912). Sugi wood and gilt metal; 34½" x 34½". Considered sacred structures themselves, architectural models are often miniatures of famous shrines and temples. A Shimmei-style shrine with a gabled roof and forked finials, made from a highly valued Japanese evergreen, is loosely modeled after Ise Shrine, one of the most called-upon ancient prototypes for shrines in Japan. Honey Church Antiques, Seattle.



DICK BUSHER



DICK BUSHER

ABOVE: *Model of the Tahoto at Ishiyamadera*, Meiji period. Hinoki wood, kiri wood and metal; 28½" x 16⅛". Identifiable by its pyramidal roof and spire, the "many-jeweled pagoda" was adopted by the Esoteric Buddhist sects of Tendai and Shingon during the Heian period (794–1185). Honeychurch Antiques, Seattle.

ANTIQUES: JAPANESE ARCHITECTURAL MODELS

CENTURIES-OLD DESIGNS IN SMALL SCALE

TEXT BY JAMES DICKEY

What happens when one comes upon them, the full-scale buildings of which these are models, the original conceptions? What or whom could one possibly be, or become, in such a beholding? A tourist? A visiting engineer? A vagabond? A soldier? A fugitive? What would be the effect, if the encounter took place through Western eyes? Any passerby of any background would be brought to a halt, I believe, and not only before the full-size shrine or temple, teahouse or pagoda, but in the presence of the model as well: say, an artifact with a thicket-look, as of part of a forest shattered and re-formed into stillness



WAYNE ROWE

Model of a Sanctuary, circa 1860. Keyaki wood, hinoki wood and tsugi wood; 34" x 26". Architectural elements associated with Shinto, Japan's indigenous religion, and Buddhism are interwoven in many structures. The sanctuary's post-and-lintel construction and Japanese-style bracketing serve the dual purpose of ornamentation and structural harmony. Larchmont Japanese Antiques, Los Angeles.

by miracle. Surely the onlooker would be aware that its obvious rightness has come from an unknown, a previously unimaginable perspective that has its own rules, and that it is these that somehow give the structure its lightened delicacy, its precarious simplicity and its strangeness.

Again, the examples here are models. The material and craftsmanship, the spirit that went into them, is the same as in the buildings that have come from them: spirit both pervasive and central. What is it? What was it originally? How did it evolve, if evolution played a part? What determined that these prototypes should be as they are, both forthright and concealing? Secret architecture? Is there such a thing? If so, is this it?

Any model belongs to the world of forms, Plato's or other. Some of these miniatures, these kernels of buildings, are themselves used for private worship in a home or a temple: It is the form rather than the size that is important; spirit is not involved in size or interested in it. In the case of Shinto, all sizes are imbued with essence, mana, spirit; with ancestors and at the same time with stones, earth, hillsides, rivers, waterfalls; and with living entities as well: leaves, grass, flowers, birds, fish, animals. One living shrine is dedicated to Inari: fox, or Fox.

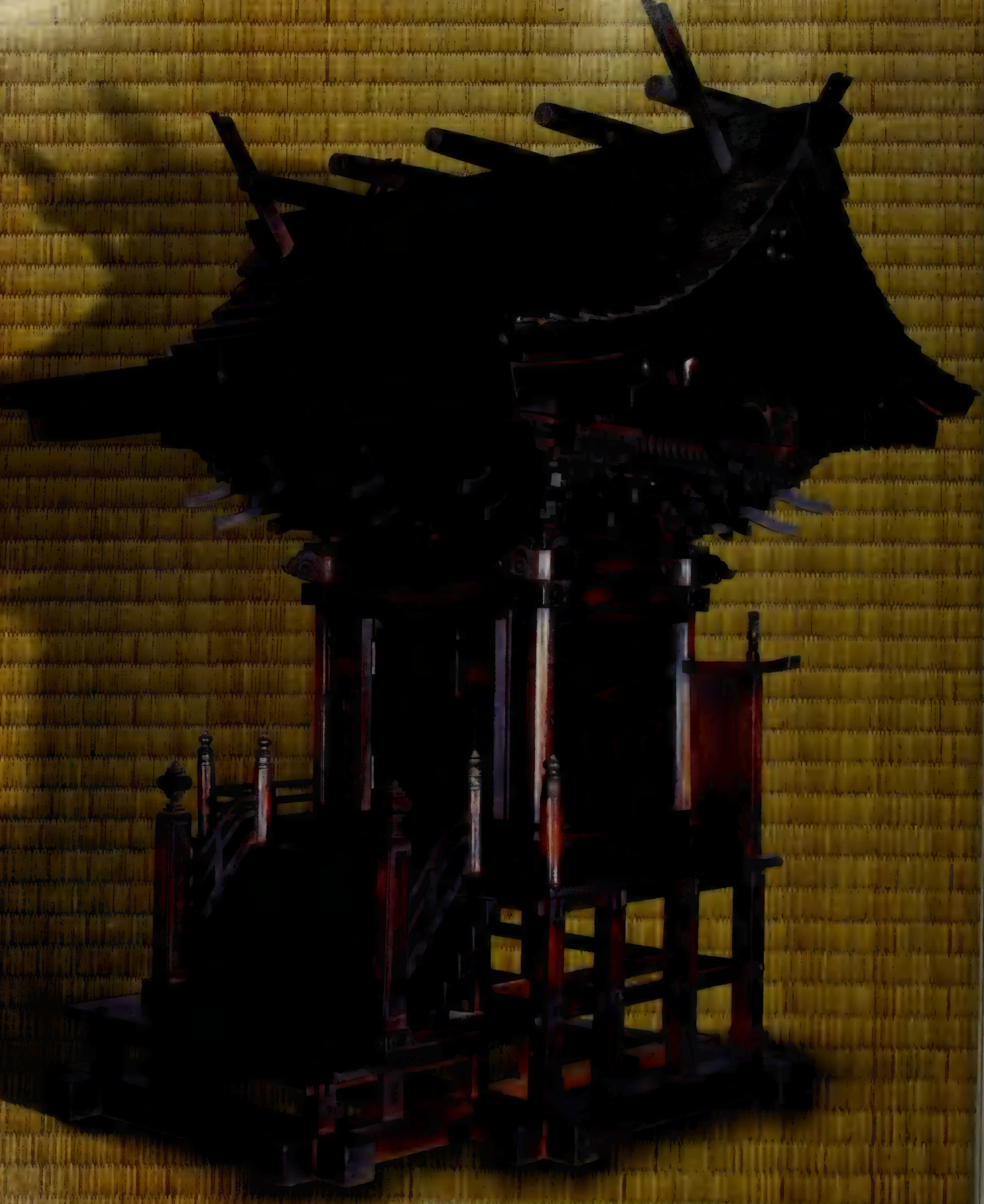
Shinto shrines are ancestor- and creature-wood in exquisite forms, including curves that are not curves, angles that do not appear to be angles, lines that are all but invisible, but sustain. Often they make use of stairs that would change your life to climb: where you ascend into organized, layered stillnesses and are filled with a new sense of being, not replacing but adding to the old one, in an absolute perfection of silence. No one could make a loud noise here; no one could scream.

Wood, always wood, in equilibrium, with the suggestion of the limbs and twigs of a terrifying serene foreign tree. Whoever you are, you would want to know more about *this* wood. More, but not too much; nothing should vitiate the mystery, the

BELOW: *Model of a Shinto Shrine*, circa 1850. Hinoki wood and thatch; 51" x 37½". Built so that worshipers could summon and commune with Inari, the Shinto fox deity, a shrine with thatched roof was originally located in the Gion district of Kyoto. The organic relationship between a building and its environment is often preserved in Japanese architecture through the use of mortise-and-tenon joinery. Zentner Collection, Emeryville, California.



DENNIS ANDERSON



Model of a Shinto Shrine, circa 1870. Hinoki wood; 42" x 42". Through ordered repetition, a delicate balance of lines, planes and space is achieved in Japanese religious buildings. To protect shrines from damage from the heavy rainfall in Japan, a steep curvature of the roof usually terminates in generous eaves, which also account for the shrine's dim interiors. Larchmont Japanese Antiques, Los Angeles.

Model of a Teahouse, 1933. Hinoki wood, cherrywood and cedar bark; 17¼" x 21½". A replica of a Shingon teahouse located within the Ninnaji temple complex in the Omuro area of Kyoto displays architectural elements that are rooted in the Zen Buddhist tradition. The small, low door of the teahouse, or *chashitsu*, suggests humility, while the scroll displayed in the entrance represents the season or mood of a particular tea ceremony. Kagedo/Japanese Art & Antiques, Seattle.



DICK BUSHER

permeating superior secret, even if such could be done. Entirely wonderful, the stranger cannot help murmuring: wood like stylized air, but forest air, the farthest thing possible from breathless mass, from the Gothic, from the Western city. There is no plate glass or stone, no fluorescents, and, though metal is used sparingly, no unpleasing unsleeping midtown rigidity, no glitter, no high-rise nightshade steel. You might, whoever you are, come to know that the wood of some of these models is hinoki wood (cypress), keyaki wood, tsugi wood (cedar), kiri wood (paulownia), sugi wood (cryptomeria), cherrywood and cedar bark. It might also be noted that one model is in the Shimmei style, embodied in a gabled roof with forked finials over the portico, three double doors with a long railed porch extending around the sides, the whole supported on a base of sugi wood—which we *now* know is cryptomeria.

But despite this new knowledge, the stranger is perplexed. Where are the nails? How could such an intricate thing be made without them? How could it have been created so exactly, so truly, so unerringly, so practically? By joining. Whose hands joined? In what arena of operation? If no nails, you ask, where is the glue? There *is* none. Again, joining: measuring, intuiting, fitting together, the mystery in the hands, and the tradition. And what of the color, the stains? Some of these are caused, altered

continued on page 202

Where are the nails? How could such an intricate thing be made without them?

THE HOUSE OF MOET & CHANDON

A SPARKLING TRADITION OF FINE CHAMPAGNE IS CARRIED ON IN EPERNAY

TEXT BY AILEEN MEHLE PHOTOGRAPHY BY DERRY MOORE

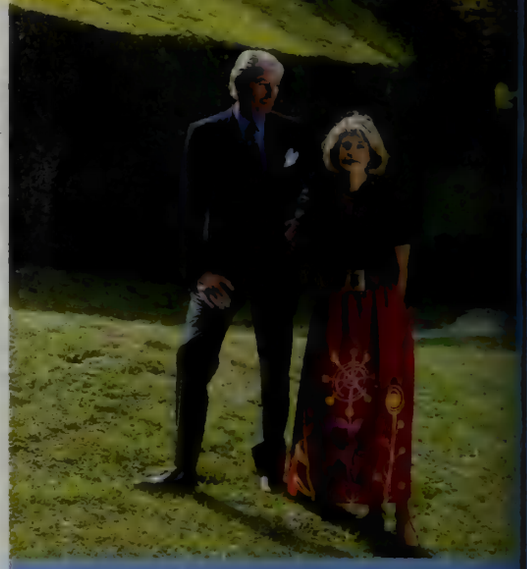
Champagne. In the pursuit of happiness, what better elixir to cheer us along the way than that pale golden wine, delicate and sparkling, in a chilled crystal flute? It is a taste like no other.

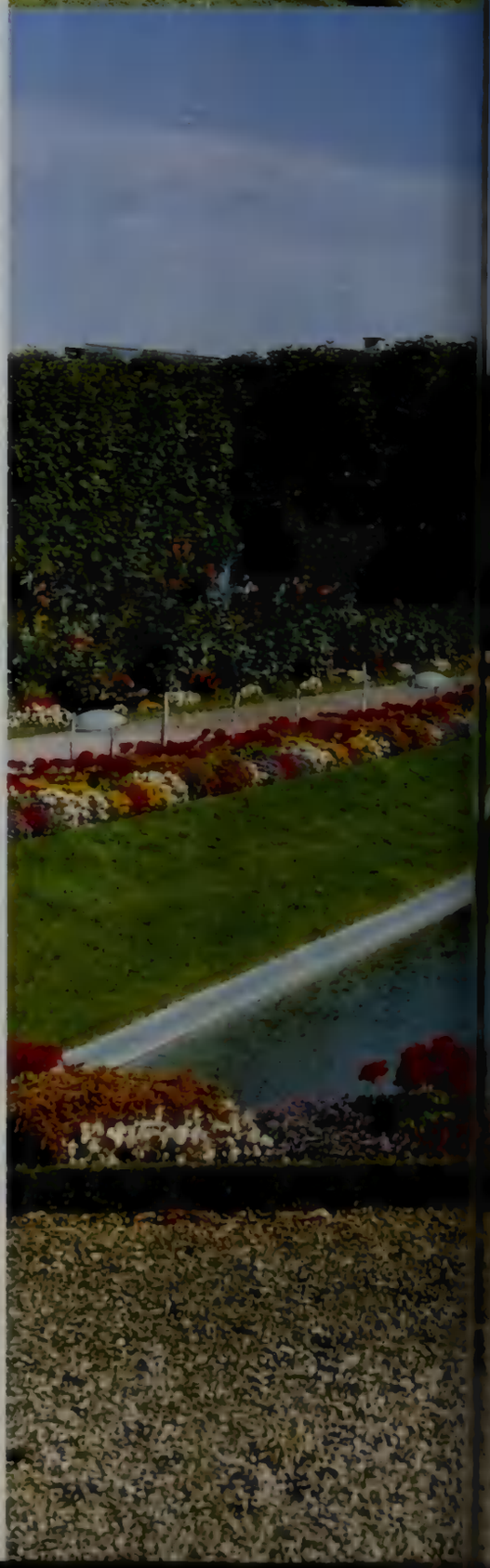
The gifted Benedictine monk Dom Perignon discovered the secret of making champagne at the Abbey of Hautvillers near Epernay in the heart of the French champagne country. He became the cellar master there in 1668 and remained so for forty-seven years until his death. Tending his beloved vineyards on the fertile slopes, he dedicated his life to the perfecting of the wine that was to make him immortal. He experimented tirelessly, blending and marrying different types of grapes, until one day his dream came true and champagne was born. "Come, brothers," he is said to have exulted, "I am drinking stars!"

At the same time another vintner, Claude Moët, born in 1683 near Hautvillers, was cultivating his vines in the chalky soil of the nearby Marne valley. In 1743 he founded the House of Moët, which subsequently was overseen by his son, Claude Louis Nicolas, and later his grandson Jean-Remy. Under the latter's aegis, after the French Revolution the House of Moët acquired the Abbey of Hautvillers and its unsurpassed vineyards, and business flourished. In 1832, when he passed control to his son Victor and his son-in-law Pierre-Gabriel Chandon, the family tree branched into two directions and the firm became Moët & Chandon. To this day the company remains a dynasty.

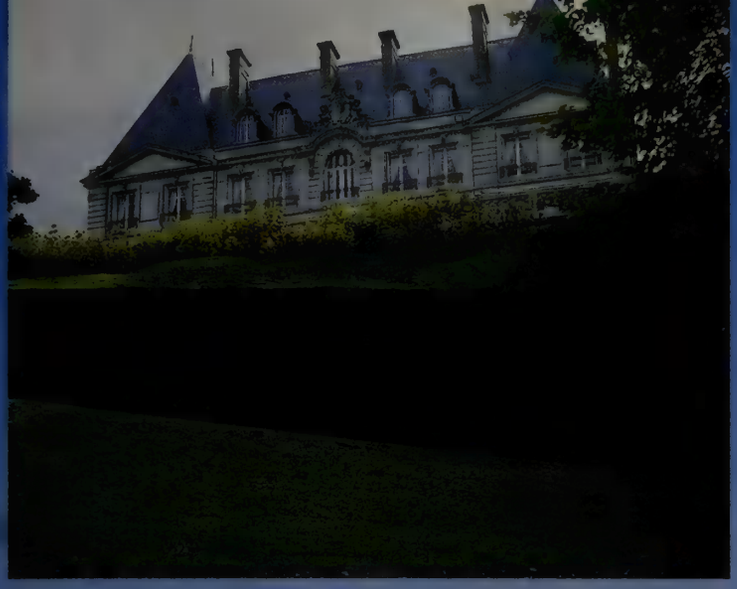
Jean-Remy was a brilliant businessman who knew the importance of making friends, particularly famous ones. One of the closest of these was Napoleon Bonaparte, who had attended military school with him at Brienne-le-Château. The other aristocratic students may have looked down their noses at the short, squat Corsican and snickered at his coarse accent, but not Jean-Remy. He was kind to the big little man, and their friendship endured. After Napoleon became emperor of France, he planned a visit to Jean-Remy at Epernay in 1807 and was welcomed in a great mansion, the Trianon, which was built especially in his honor. The emperor stayed there on his frequent trips through the region.

With Napoleon setting the precedent, could Queen Victoria be far behind? She made her own imperial visit, followed by Czar Alexander I, the king of Bavaria, the duke of Wellington, King Louis-Philippe of France, the Queen Mother Elizabeth and, horrors, even Nikita Khrushchev.





The Trianon mansion in Epernay, France, along with its orangery and garden, was designed and built in 1807 by Jean-Baptiste Isabey, miniaturist of the First Empire, at the request of Jean-Remy Moët, owner of the renowned champagne winery. The residence is now used by Moët & Chandon for lunches and dinner receptions. RIGHT: Framed by flowers, a reflecting pool stretches out before the orangery.





"It really is an honor for us to carry on the family's tradition of hospitality," says Count Frédéric Chandon de Briailles (above left, standing with his wife, Camilla). ABOVE: The estate's Château de Saran was once a small hunting lodge.

ABOVE: A sweeping view of the property encompasses the acres of grapevines that are cultivated for the various Moët & Chandon champagnes. The château itself sits amid thick woods on a high hill looking out to the Marne valley.







"Champagne is without a doubt the wine that evokes the most merriment," says the count. OPPOSITE: The Trianon's Grand Drawing Room was decorated during the Second Empire in the Louis XV Revival style in honor of the marriage of Count Paul Chandon de Briailles to Marie de Mordant de Massiac.

ABOVE: Jean-Louis de Maigret designed the music room of the Trianon in 1969 in 19th-century style. Portraits of European royalty are displayed with a painting of Count Paul Chandon, who received composer Richard Wagner as a guest in 1858.

You don't have to be a capitalist to love champagne.

Today the Trianon, where Jean-Remy's descendant Count Frédéric Chandon de Briailles and his wife, Camilla, entertain their important friends and business connections, remains fit for an emperor. The mansion is set just off Epernay's avenue de Champagne in a courtyard with gardens in the French style, an orangery and a reflecting pool. Its interiors are decorated in the grand manner with painted and gilded boiserie, ancient Persian carpets, stately marble fireplaces and antique chandeliers that have been in the family for many generations.

The Trianon's imposing entrance hall is dominated by a pair of early-nineteenth-century marble sculptures that once belonged to Edmond de Rothschild, and the Small Drawing Room on the first floor has floors inlaid with precious woods, a splendid Kirman carpet, Beauvais tapestries and an array of Louis XVI furnishings. Original giltwood furniture made during the Second Empire and covered in red velvet is arranged in the Grand Drawing Room.

The family takes great pride in the music room, done in nineteenth-cen-



tury style by Jean-Louis de Maigret, who also designed the furniture. A turquoise-blue Neoclassical marble mantel, which holds a marble bust of Napoleon, was brought in from another château. It is the portraits there that are the most interesting: They are of two generations of European sovereigns who visited the Trianon and drank—what else?—champagne. There is also a painting of Count Paul Chandon de Briailles, a music lover and great friend of the composer Richard Wagner, who on a visit played what was once the glory of the room, the Cavaillé-Coll organ with eighteen stops, thrilling one and all.

Three miles away on a high hill, surrounded by a beautifully tended park amid more than a thousand acres of champagne vineyards, stands the Château de Saran, the vast Moët & Chandon country house. There, in the utmost comfort and with incomparable hospitality, the Moëts and the Chandons have entertained for years. Once a hunting lodge, the residence was acquired by the family near the end of the eighteenth century and later enlarged and modernized. They also added a handsome new façade giving onto a terrace.

Countess Chandon recently redecorated its rooms to highlight the family antiques and laid out new gardens. It does not hurt that she is the granddaughter of the famous interior designer Syrie Maugham and has inherited her eye for design and color. The mid-nineteenth-century furniture in the welcoming entrance hall, for instance, has been upholstered in a cheery toile. The salon, however, shows the touch of Jean Monro, the noted London decorator, who was inspired by the 1893 portraits of Countess Odette Chandon de Briailles, a beautiful woman in a coffee-and-white dress and a fur stole, and her hus-

OPPOSITE: *Faux-marbre* walls adorn the Trianon's formal dining room, whose overdoor is ornamented with the conjoined coats of arms of the Moët and Chandon families. The Empire crystal-and-gilt chandelier's frame is ascribed to Thomire, the celebrated bronzesmith of Napoleon Bonaparte.

Countess Chandon is the granddaughter of interior designer Syrie Maugham.



ABOVE: The salon of the Château de Saran was recently redone by English interior designer Jean Monro, who was influenced by the 1893 Chartran portraits of Count and Countess Frédéric Chandon, grandparents of present-day Count Frédéric Chandon. The walls are covered in toile.





ABOVE: The pair of beds in the château's Moët & Chandon guest bedroom are from the Château de Romont, which Jean-Remy Moët built in 1832 in Hautvillers, the village where monk Dom Perignon invented champagne. The 18th-century portrait is of Jehanne Chandon.

RIGHT: A blue toile with scenes of ballooning swathes the Hautvillers guest bedroom. All of the family furniture originally came from the Château de Romont and was acquired either at the time of the First Empire—as was the bed—or during the Restauration and the Second Empire.

band, Count Frédéric Chandon. Mrs. Monro covered the walls in toile, had cherry silk draperies made and used a floral chintz to complement the green velvet on the chairs.

Toiles are also used extensively in the guest bedrooms, where family furniture was brought in from other Moët châteaus. In one, the massive headboards of the paired beds are carved with the coat of arms of the Chandons—a crown, three fleurs-de-lis and two European greyhounds rampant—and the coat of arms of the Moëts—a crown and lions rampant.

Count and Countess Frédéric Chandon travel extensively, telling the public about the wonders of Moët & Chandon. In their historic estate, they've done things not for the sake of luxury or grandeur but with a sure sense of what pleases the eye. The house's great creature comforts and overall atmosphere make one think, Why, now is the perfect time for a glass of champagne. □





TENNESSEE TWO-STEP

RESHAPING A CHATTANOOGA TOWN HOUSE ALONG NEOCLASSICAL LINES

INTERIOR DESIGN BY THOMAS BRITT, ASID
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY JAIME ARDILES-ARCE

"Doing the house in black and white with gold accents made it come together—there's a glow to everything," says Kenneth Goodhue of the Chattanooga, Tennessee, town house Thomas Britt designed for him and his wife, Midge. LEFT: Oversize and Neoclassical elements highlight the living room. George Subkoff Antiques urn. Clarence House stripe. BELOW: The palette extends to the sitting room. "The Billy Baldwin chairs help shift the scale from tiny to big," says Britt. George Subkoff Antiques statues. Rose Tarlow–Melrose House desk.





We had so much fun all the way through the design," declares Kenneth Goodhue. Some might use other words to describe the painstaking process of having one's residence radically transformed, but in this case Goodhue and his wife, Midge, worked with New York designer Thomas Britt, whose ebullience is contagious.

Since the couple travel often, they decided to move to a recently built town house in downtown Chattanooga that overlooks the Tennessee River. They turned over their larger house on Signal Mountain with all of its furnishings to their son





and his wife. "We brought nothing with us," Midge Goodhue explains. "We wanted to have a completely different look."

The look that Britt created has a definite Neoclassical cast. In addition to such artifacts as Regency desks, Empire side tables and Biedermeier chests, there are engravings of Roman figures and architectural elements, Neoclassical statues and bas-relief plaques. All are characteristic of the style that flourished in England and Europe in the late eighteenth and early nineteenth centuries. The décor relies on this period and its appreciation for the antiquities of Pompeii, Greece,

ABOVE LEFT: Britt reworked the dining room with mirrors and such monumental pieces as the Empire-style tables and blanc-de-chine porcelains. "We like to have small dinner parties," says Ken Goodhue. "This has elegance and warmth." Nesle Empire-style chandelier. The ebonized Regency-style chairs throughout are from Smith & Watson. ABOVE RIGHT: Antique engravings and a pair of Chinese tables furnish the upstairs sitting room. Desk is from Manheim-Weitz. Avery Boardman sofa. Upholstery fabric from Brunschwig & Fils.

The décor relies on the Neoclassical period, but it is also marked by Britt's very contemporary design orientation.



Rome and Egypt, but it is also marked by Britt's bold—and very contemporary—design orientation. Plump modern sofas and grandly proportioned vases and lamps act as counterpoints to the delicate lines of the Neoclassical pieces.

The Goodhues had been introduced to Britt's work by their Chattanooga-based interior designer, Vernon Knight. Ken Goodhue is particularly drawn to classical art and architecture, and Knight noticed that the couple kept stopping at photographs of Britt's interiors. So Knight suggested they contact him.

Soon Britt was on his way to Chattanooga to assess the situation. "I went through the town house alone, so I could think,' he recalls. "I got the inspiration. I do this very often," he adds. "I see the whole picture, and things move so fast it's hard to get it all down. It's total, not piecemeal. But you still have to do fine-tuning."

For his part, Vernon Knight found Britt's presence "a great learning experience," he says. "The original layout presented a problem, since the doorway between the living room and dining room was not on axis. Tom realigned it by moving the door, and then we designed a false one on the opposite wall of the dining room to bal-





ance it. He made the interior spaces fall together."

As part of his "total picture," Britt adheres to the classical principles of symmetry, especially the emphasis on axial plans. He not only rearranged the doors, he added columns and an entablature between the living room and the entrance hall. By doing so, he says, "we could keep the feeling of openness between the two areas but give a sense of definition to both."

To redefine the newly transformed living room, Britt employed large-scale sofas and lounge chairs. "Then I anchored each of the four corners

continued on page 202

ABOVE: "The vaulted ceiling in the master bedroom came with the house," Britt says. "I thought about putting a mural above the headboard, but I decided on the engravings hung in a stepped arrangement." The bedside chests and the chest of drawers are from Niermann Weeks. RIGHT: Lawns slope away from the town house to the Tennessee Riv[illegible]ature, Michael Taylor Designs.



LUSH LIFE AT THE HOTEL BEL-AIR

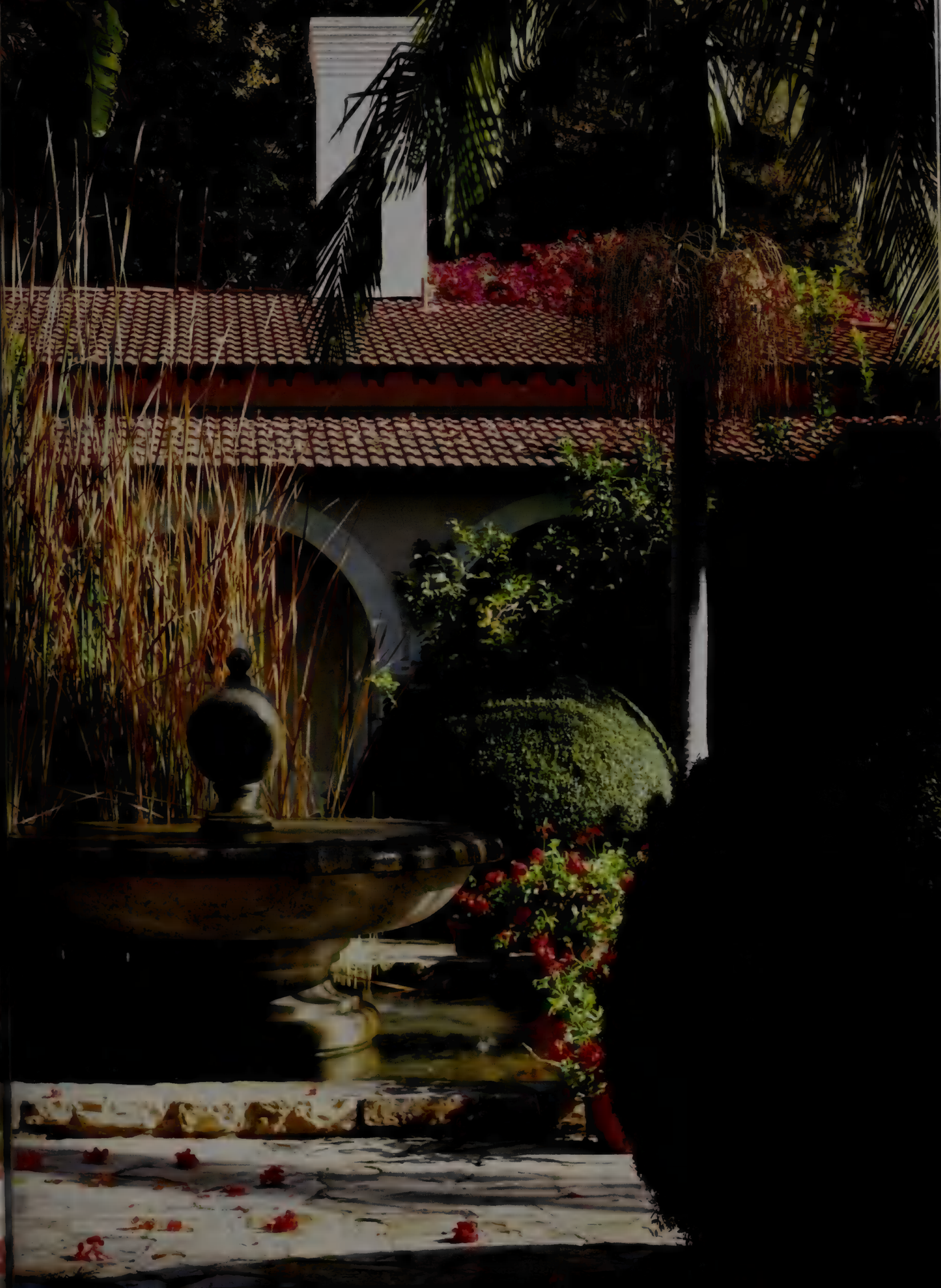
A LOS ANGELES LANDMARK SPRUCES UP

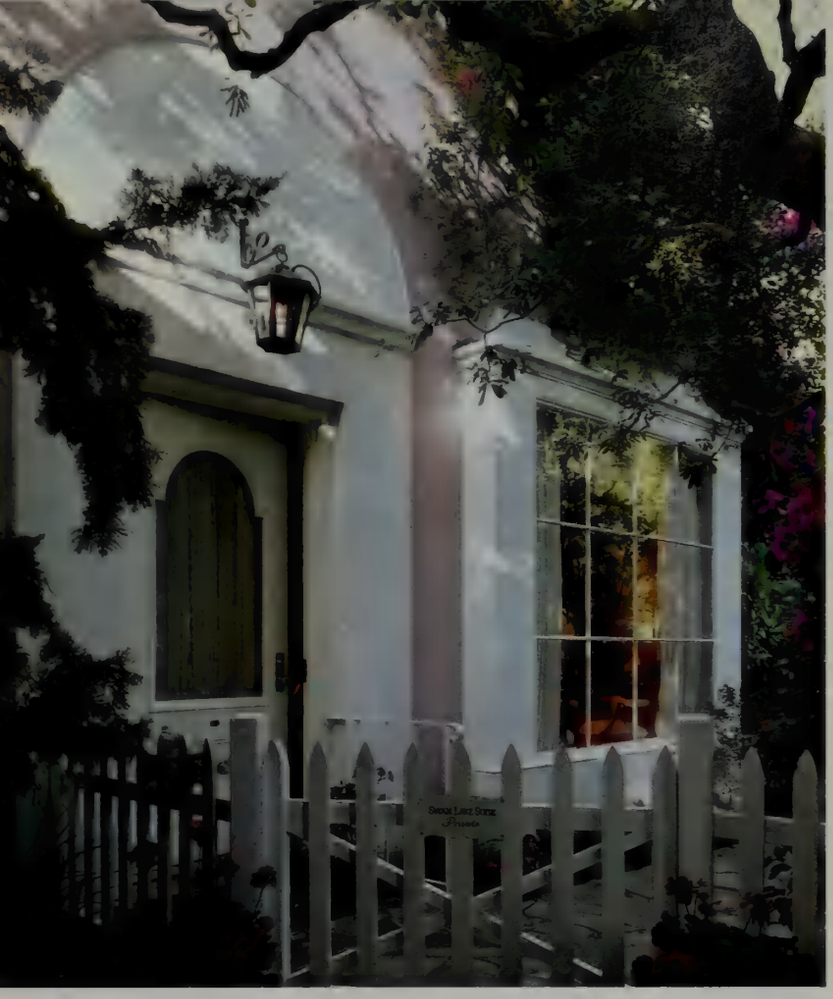
TEXT BY MICHAEL FRANK
PHOTOGRAPHY BY MARY E. NICHOLS

Certain hotels, like certain people, have original personalities. Often these are places that have evolved over time or been adapted from buildings intended for other purposes. They have age, irregularity and character. You come across them in Europe, where country houses, villas and châteaus have been made over, and new life has been given to moldering *locande* and dog-eared inns. In America these hotels are scarce, in youthful California even scarcer—except that Los Angeles happens to have one of the most individual of them all, the secluded, Edenic and much-beloved Hotel Bel-Air.



A lush enclave of pastoral beauty sited in a Los Angeles canyon, the Hotel Bel-Air grew from buildings that in the 1920s were the offices and stables of Alphonzo Bell, the developer of the residential community of Bel-Air. In 1945 architect Burton Schutt designed a cluster of pink villas around the original structures; the hotel was described by a leading architectural journal of the day as "rambling and exotic." ABOVE: The patio of the Swan Lake Suite is shaded by bougainvillea and banana trees. RIGHT: Chalon Courtyard displays elements of Spanish Colonial Revival architecture.





"Keeping up the Bel-Air," says general manager Frank Bowling, "is like painting the Golden Gate Bridge—you finish at one end, then begin at the other. It's not always easy organizing the refurbishment, since most of the rooms have a different style and decoration, and guests have their favorites." ABOVE: The secluded Swan Lake Suite nestles into the canyon at the base of a meandering footpath.

The Bel-Air is one of those hotels that began as something else. During the boom years of the late teens and early twenties, oil millionaire Alphonzo Bell developed the residential neighborhood of Bel-Air, whose roads rose out of imposing baroque gates and snaked into the hills above Sunset Boulevard. Bell offered future landowners exclusivity, privacy and security (Bel-Air had its own patrol long before such protection was widespread in Los Angeles), stables and riding trails, and generously sized lots. Formidable residences were soon built there, including houses by Wallace Neff, Paul Williams, George Washington Smith and Lloyd Wright. Among the neighborhood's early amenities was a Spanish Colonial Revival administration building, where Bell kept his office. It is one of the oldest elements of the present hotel.

RIGHT: The suite adjoining the herb garden was given "perhaps the most residential feeling of them all," notes Cheryl Rowley, part of the design team that renovated the hotel's interiors. "It's a bit more sophisticated: The details tend to make it so." The club chairs and sofa are covered in Clarence House fabric. Aga John needlepoint rug.





Designed in the late 1920s by Mark Daniels, whom Bell hired to plan the development, the administration building is notable mostly for its Mediterranean flavor, which it eventually lent to the hotel. It is not a significant piece of design: When Daniels set out to chronicle his "masterpieces" before they "drift[ed] into the limbo of forgotten work" (as he put it in *Architect and Engineer* in 1940), he included a photograph of the building in his article but did not bother to comment on it in the text. This unselfconsciousness is representative of the hotel's architectural evolution. Nearly twenty years later, when architect Burton Schutt incorporated the administration building into the hotel (which opened in 1945), he linked it with new construction to the former stables and blacksmith's shop. These he saved and remodeled into guest rooms (one still contains part of the smith's fireplace, and the hotel's oval pool follows the shape of the original riding ring). The Bel-Air has never been fussy about the provenance of its buildings.

Because of this spirit of inclusiveness, there is little that is matching or predictable about the Bel-Air today, even after the somewhat more conventional addition of 1982. Very few of its ninety-two rooms resemble one another. Some are ornately detailed and others are rather spare. Some are large suites, while others are modest in size. Ceilings rise and fall, patios and terraces often adjoin but not always; many rooms have fireplaces. The attraction of the hotel, whose overall floor plan is long and narrow since it backs up against the wall of Stone Canyon,



OPPOSITE: Designed by Kalef Alaton, the room overlooking the gazebo and Swan Lake is favored by honeymooners. "It's very romantic because of its intimate scale and because it sits by itself up in a tower," Bowling says. "There's a fairy-tale sense to it." Aga John needlepoint rug. "Virtually anything will grow here," says the hotel's head horticulturist, Kristin Parkins. "The cascading vines and branches that you have to walk under or around are intentional; the landscape is meant to envelop you." ABOVE: A private Jacuzzi lies off a suite.

is partly this variability and partly—largely—the way it manages to present an idyllic version of life in southern California, where the distinction between indoors and out is never rigid and where every plant seems to be perpetually in bloom. What you see of the buildings remains Mediterranean (tile roofs, adobe-like plaster walls, arches, loggias), but perhaps more persuasively, the man-made is enveloped by the natural. There are eleven and a half acres of thick gardens that range in character from closed courtyard to open lawn and from herb patch to lake. They are deliberately, even extravagantly, overgrown.

It comes as something of a surprise to learn that the bright, flowery interiors of the Bel-Air's guest rooms and suites do not, like many of the gardens, go back to the origins of the hotel. In a winter 1968 edition of *Pictorial California*, a piece on the Bel-Air commended the interiors' yellow-and-orange sofas, the moss-green carpet and the (hard to picture) "naugahyde simulated velvet damask" in the bar. This is very much the sort of time-stilled quality interior designer Cheryl Rowley found when she first went to work on the hotel in 1982. "There were twin beds, TVs hanging off the walls, shag carpeting and flocked wallpaper," she recalls. "It was amazing to think that this was the Bel-Air." Rowley, who was then part of a team of designers brought in to refurbish the hotel, and who later took on the task of keeping the rooms updated, notes that the goal of the first renovation, as of all subsequent work, was "to create separate looks for the property to go with the separate rooms, although there was a basic



theme that carried through from designer to designer. We all used French paver floors and a pastel palette, and we included lots of details you don't usually find in a hotel: trims, contrasting fabrics, original artwork and accessories."

Rowley admits that the design probably owes more to the country French interiors of the houses in surrounding Bel-Air than to any style set by the architecture. She credits much of its sensibility to Robert Zimmer, who was president of the company that owned the hotel at the time. "He made us think about responding to the incredible setting, which is really like no other place," Rowley says. Frank Bowling, the general manager of the hotel, agrees. "Zim-

"Our goal was to create a homelike setting," Rowley says. "There's a charming tradition of people living in the hotel for long periods of time." LEFT: Rowley decorated the living room of the Swan Lake Suite, where actor Robert Wagner's mother once resided. Kreiss Collection rattan armchair.





"The lovely thing about the grounds is that they're not manicured to death," Bowling says. "The landscaping wasn't planned, so there's nothing at all uptight about it." ABOVE: The bougainvillea-draped terrace is located directly off the restaurant and opens onto Swan Lake; it has a heated floor for year-round alfresco dining.

"The most profound influence on the interiors was the gardens," Rowley says. "We wanted to keep the palette in sync with what was happening outside the windows." OPPOSITE: Typical of many of the rooms and suites, a room designed by Betty Garber has a wood-burning fireplace and French doors that lead to a private patio.

mer had a specific vision of the Bel-Air. Among other things, he was responsible for the lighting and the subtle atmosphere. Managing this hotel is like carrying a torch Zimmer started."

It is a torch that apparently requires constant lighting. Bowling supervises a staff of 337, which works out to more than three and a half people per room, and he oversees the ongoing upkeep of the interiors, whose fabrics have a life of about two

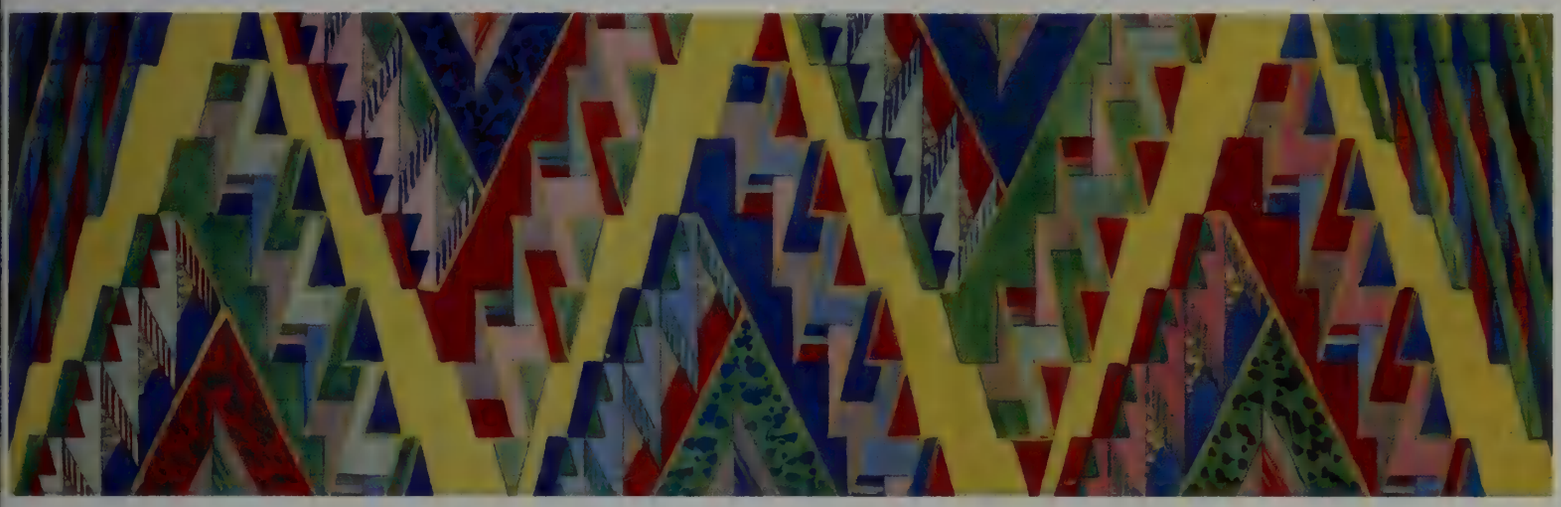
continued on page 203



ART: MODERN TEXTILE DESIGNS

BOLD WORKS ON PAPER FUSE THE FINE AND THE DECORATIVE ARTS

TEXT BY MICHAEL PEPPIATT



OPPOSITE: *Textile Design*, Atelier d'Arthur Litt, circa 1925. Gouache on paper, 14⅞" x 11⅝". Aside from functioning as visual aids for designers and blueprints for craftspeople, textile designs on paper—often defined by a high degree of finish and exoticism—are recognized as works of art in themselves. Ursus Books and Prints, New York.

ABOVE: *Textile Design*, Léna Bergner, 1937. Gouache on paper; 7⅞" x 22⅞". Part of the Bauhaus's predominantly female team of textile designers, Bergner drew on her training at the school's weaving, dyeing and graphics workshops in her linear, geometrically styled designs on paper. Barry Friedman Ltd., New York.

As mass production began to threaten the very existence of original, handmade items in the late nineteenth century, the decorative arts underwent a vital renaissance. This renewed creativity was particularly apparent in fabrics, which played such an important role in the interiors of the period. When the influential social theorist and designer William Morris came to decorate his own house, for instance, he took great pains to ensure that his wife's dresses and the household fabrics matched perfectly. The passion for inventive and harmonious textiles continued to gain ground throughout the earlier part of the twentieth century, when some of the greatest artists, as well as the greatest designers, created fabric patterns. The designs for many of these textiles can still be found today in their original form as astonishing works on paper, providing a fascinating glimpse into the variety and development of modern decorative styles.

While Morris and the Arts and Crafts Movement he helped initiate radically changed attitudes and styles in Great Britain, other architects and designers on the Continent began to make similar transformations, which subsequently came to be called Art Nouveau, Style 1900 or Jugendstil. Cross-fertilization was very much the order of the day. The Scottish architect and designer Charles Rennie Mackintosh, for instance, always found a more sympathetic public for his brilliant textile designs in Germany and Austria than in Britain. His eerily obsessive patterns wove together roses and teardrops, tulips and lattices, waves and hourglasses, in variations that show an inexhaustible fluency of form. In the stylized daisies and dahlias that he worked and reworked, the vocabulary of Art Nouveau is taken sufficiently close to its limits that it suggests other styles that had not yet seen the light of day.

Mackintosh's influence abroad was so strong that, between Vienna and Munich, modern design as a whole was referred to as Mackintoshismus. The Scotsman's free-flowing formal inventiveness was most ably absorbed by Josef Hoffmann, who had first seen his work in the pages of the art magazine *The Studio* before making a pilgrimage to Glasgow in 1902 to meet Mackintosh in person. Hoffmann himself was to become one of the most versatile creators of new forms that ranged from whole buildings, such as his Palais Stoclet in Brussels, to glassware and patterns for fabrics. He also cofounded the Wiener Werkstätte, a veritable powerhouse of innovative craftsmanship that produced some eighteen thousand designs by over eighty artists (including



ABOVE: *Textile Design*, Kent & Dawes, circa 1928. Watercolor and pencil on paper; 35½" x 31⅞". Kent & Dawes incorporated historic, chinoiserie and floral motifs into the "jazz modern" style. Yu-Chee Chong Fine Art, London.

No less a painter than Paul Klee conceived designs to be wove

OPPOSITE: *Textile Design*, René Buthaud, circa 1929. Gouache on paper; 23½" x 18¼". Buthaud's textile designs employed the same figural imagery as that on his painted faience. Editions Graphiques Gallery, London.



the celebrated Gustav Klimt) for fashions and home furnishings. Compared with the sinuous lines of French and English Art Nouveau, these new designs manifested a stricter, more geometric approach to the elegant conjugations of natural form.

The gap between the fine and decorative arts had been widening ever since the French Revolution, when the exquisite harmony between all the arts came to be seen as synonymous with aristocratic decadence. A hundred years later, however, the resurgence of interest in craftsmanship and design clearly indicated that the situation had come full circle. Indeed, the desire to create a shared aesthetic for all the arts, major and minor, fine or applied, became one of the driving forces that led to the most influential artistic workshop, the Bauhaus, which got under way in 1919 in Weimar. One article of the new faith was that no type of art or design was inferior to any other, and that they should all be seen as having their potential part to play in a total work of art.

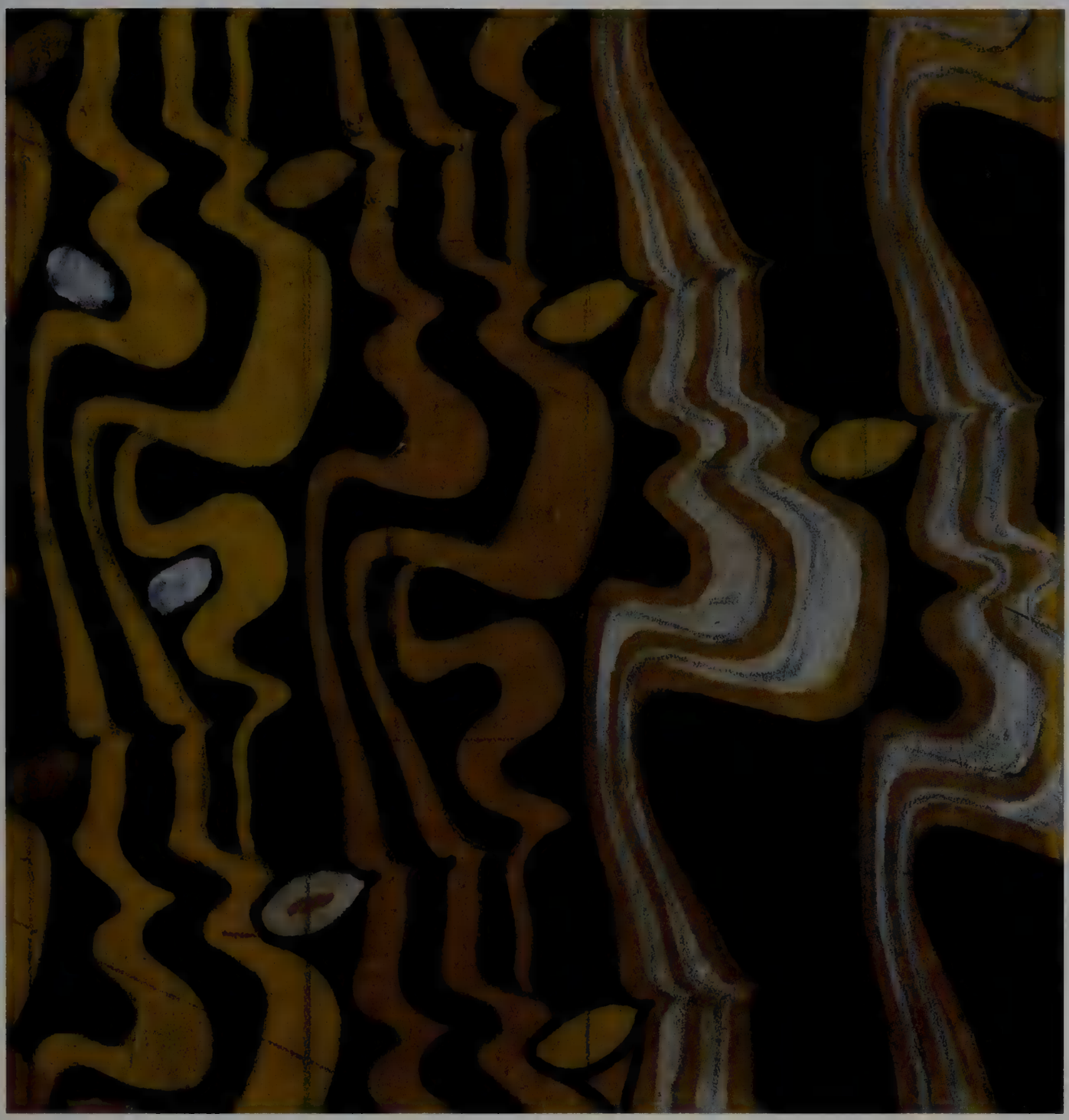
Accordingly, when the Bauhaus set up its textile workshop, no less a painter than Paul Klee specially



conceived designs to be woven. At the outset, a free-wheeling fantasy characterized the Bauhaus textiles, but as the predominantly female team of dedicated weavers experimented with various materials and techniques, there was a marked shift to more rigorous, geometric patterns. Wool, cotton, silk and linen were most frequently used, but a Bauhaus priority was to challenge and reinvent tradition, and essays were also made with cellophane, glass and even aluminum. Given the shortage of raw materials after World War I, there was a natural tendency toward appliqué work that could incorporate scraps of fabric as well as bits of wood, fur and beads. But this in no way hampered individual styles. Anni Albers concentrated on the resonance of strongly colored geometric patterning, for instance, while Léna Bergner, who later managed the weaving workshops, allowed her fantasy more freedom and occasionally used silk yarn to create luxurious effects.

As the undisputed capital of art and fashion, Paris was bound to become a fertile center for textile de-

continued on page 203



OPPOSITE: *Textile Design*, Josef Hoffmann, circa 1920. Ink on paper; 8⅝" x 8⅝". At the helm of the Wiener Werkstätte for some 30 years, Hoffmann came to regard textiles as an integral part of life. In many of his textiles, the renowned architect united the free-flowing forms of Art Nouveau with the stricter geometry of the Werkstätte. Galerie St. Etienne, New York.

ABOVE: *Textile Design*, Charles Rennie Mackintosh, circa 1920. Gouache on paper; 6¾" x 6½". The curvilinear Celtic-style surface ornamentation revived by Mackintosh's Glasgow School in the late 19th century influenced some of his textile designs. Mackintosh used a similar undulating wave pattern, outlined in black for dramatic effect, as the backdrop for another textile featuring cyclamens. The Fine Art Society, London.

Collecting Textile Designs

The majority of modern textile designs in ink, gouache or watercolor are available for less than $1,000. Works by prominent artists of the Bauhaus, Wiener Werkstätte and Art Déco and Art Nouveau movements, however, range in price from about $4,000 to $20,000. Good sources for textile designs are dealers specializing in works on paper and in specific schools and movements.





ABOVE: For the Upper East Side town house of a businessman, designer George Dandridge modified the Regency-style façade with balustraded windowsills. His sphere-capped limestone piers and wrought-iron fence mark the entrance of the residence.

"The idea was to create an appropriate setting for the art and antiques," says Dandridge (left, on the library [illegible]. OPPOSITE: In the entrance hall, a George III ar[illegible]h Brunschwig & Fils fabric sits b[illegible]shire Galleries circa 1800 demil[illegible]

I knew we would get along from the start," says George Dandridge, a New York–based designer, "because when we first met he showed me a sculpted elephant he had bought on Nantucket from Billy Baldwin. I figured anybody who appreciated Billy's taste would be a good client."

The client, for his part, could afford to trust Dandridge because he was so confident about his own reactions. "I looked at seventeen apartments and



A COLLECTOR'S NEW YORK ADDRESS

SPACES DESIGNED FOR ART

INTERIOR DESIGN BY GEORGE DANDRIDGE
TEXT BY JEFFREY SIMPSON PHOTOGRAPHY BY DURSTON SAYLOR



ABOVE: Hans Hofmann's 1952 *Study in Blue* is displayed over the mantel in the living room; at left, directly above a circa 1820 Regency chest from Hyde Park Antiques, is Jean Dubuffet's 1971 *Massefoaux Barbes*. Clarence House fabrics used for sofa, chairs, draperies and balloon shades. F. J. Hakimian carpet.

OPPOSITE: "The intense colors—as a backdrop, quite in contrast with the rest of the house—pick up the seasonal changes on the terrace," notes Dandridge of the fifth-floor library. A 19th-century suit of Japanese parade armor "gave the cue for the room." Stark carpet; Triconfort outdoor furniture.

town houses before I found this one," he says of the Upper East Side town house he ultimately chose. "When I saw it, it was instant love."

The house itself, on a quiet New York City street, is the customary five-story row house. The so-called parlor floor at one time served as a commercial art gallery. This feature appealed to both the client, who has a collection of Abstract Expressionist art, and the designer, who knew how well the space would work for displaying it. There was also a two-story solarium at the back of the house that looked onto a small garden. "We thought that with some adaptations the solarium could be made attractive also," says Dandridge dryly. "When my client bought the house, it had a hot tub in it."

The decisiveness of his reaction to the house is typical of the client, a man who has had a long career in international finance and real estate. "My personal life changed three years ago," he explains, "and after that I didn't want to go back and forth to the suburbs. I enjoy theater and opera, so I preferred a place in the city, but I didn't want a confining apartment twenty stories up."

After his exhaustive search for the right house, the man chose the first direct route to find a designer—he spoke to friends in Connecticut whose house he liked and hired the person who had done their interiors.

From the first, Dandridge and his partner, Marcos Tychbrojcher, knew that the design must be primarily about displaying the art. "The palette of most of the rooms is very neutral to best show off the paintings," Dandridge says. "In the living room, for instance, the result certainly justifies that approach: To start with, there are two Motherwells, two Hofmanns and a Nevelson—what a hit parade!"

"It's the interplay between shapes



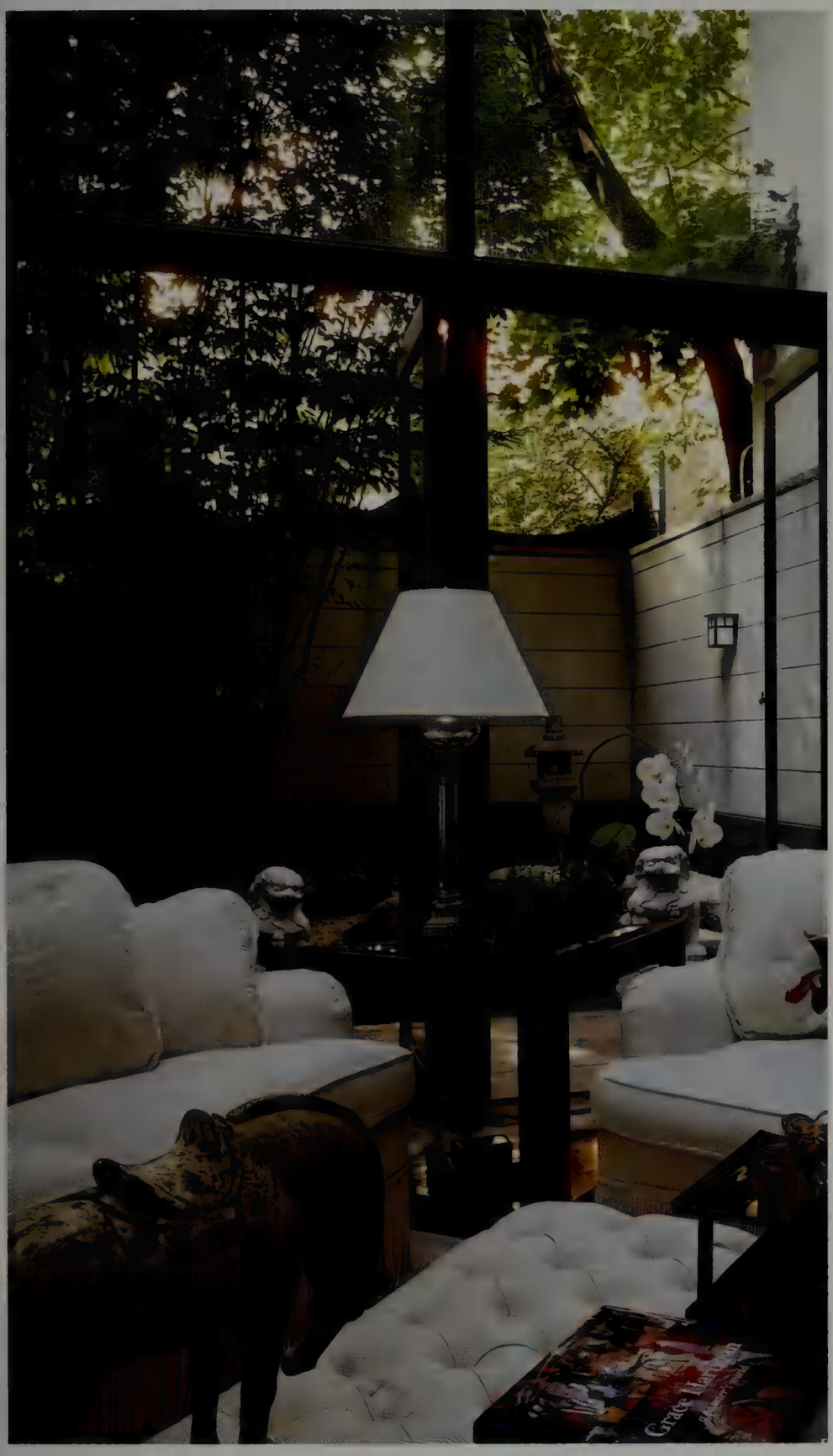
and color that interests me in Abstract Expressionism," the client says. "Hans Hofmann is one of my favorite painters because he taught a lot of the other Abstract Expressionists their trade in the fifties and early sixties. He was their guru, and I always think it's interesting in any art movement to see paintings by the person the others learned from."

Having created a backdrop for the principal pieces of the collection on the first two floors of the house, Dandridge turned the top-floor library into a very different setting. "We had bookcases built that, along with the walls, we painted Chinese red," he says. "It was a complete departure from the pale colors downstairs."

"For years I was an executive of a large company that had offices in Hong Kong, and I lived there for a time," the client notes. "Consequently, I also like Oriental art, particularly Japanese screens and objects." To gratify this taste, Dandridge bought a suit of nineteenth-century Japanese parade armor—iron with a red-lacquered surface—whose color ended up suggesting the theme for the room. The client says that the library is his favorite room in the house, partly because it is so comfortable but also because "it faces south, and the afternoon sun makes it come alive and glow."

A significant design component on each of the floors is the antiques, which span seven hundred years —from the Kamakura guardian dogs and the eighteenth-century Chippendale-style mirror in the entrance hall to the Edwardian dining table. "Combining the antiques the client had with the ones we found was perhaps my favorite part of the job," the designer says. "He had good Georgian and French Empire pieces, as well as a collection of Tang Dynasty horses, from an earlier house. We bought





"It was a characterless space," Dandridge says of the entire second floor, which was once an art gallery. "It was again going to be a showcase for art, but it had to be a home for people as well." OPPOSITE: The second-floor dining room looks out over the solarium/media room, which Dandridge made from a double-height space adjoining the entrance hall. A piece from a collection of Tang Dynasty horses and a Naga Antiques 19th-century Japanese tray table rest on the pouf. ABOVE: A Japanese garden lies off the solarium. Sofa, pillow and pouf fabrics, Clarence House.



ABOVE: A Baccarat chandelier anchors the dining room, which is divided into formal and intimate areas. While softening the effect of the solarium's glazing, the gold-leafed pilaster capitals give the dining room "a little sparkle, a little drama," Dandridge says.

others, such as the nineteenth-century lacquered cabinets for the living room and a George III pedimented dressing cabinet for the bedroom."

"One motivation for buying the house was that I could have a Zen garden in the back," the client says. Landscape designer Stephen Morrell created a viewing garden with a crushed-stone base, a traditional Japanese stone lantern and some pieces of Japanese sculpture. The garden ("meant to blur the line between interior and exterior," says Morrell) is separated from the first-floor solarium/media room by a wall of glass.

"What a contrast that quiet little space makes with the art," says Dandridge. "And it helped give him what he wanted most: an oasis in the city." □





"The client wanted a cocoon—a quiet room where he could retreat from the vibrancy of the rest of the house," says Dandridge of the master bedroom sitting area. Christopher Norman silk was used for the walls and draperies, and for the Roman shades. Jean Dubuffet's 1947 *Chameliers* is flanked by early-19th-century porcelain urns from Marvin Alexander; Willem de Kooning's *Red Lips* hangs between the windows. The George III dressing cabinet is from Kentshire Galleries. Brunschwig & Fils fabric covers the chair and ottoman. Stark carpet.



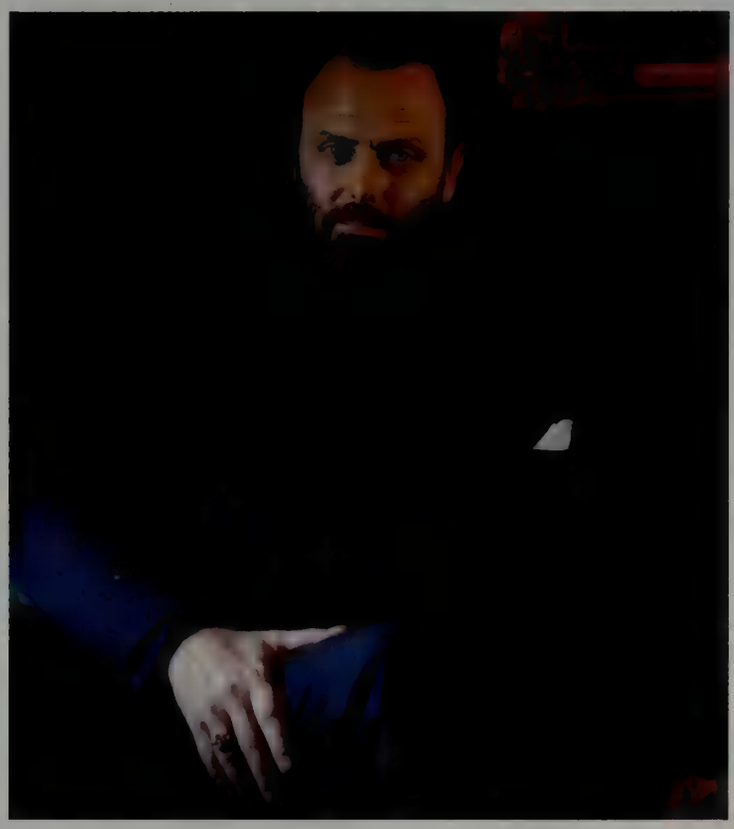
RIDING THE RAILS ABOARD CAR 50

A PRIVATE 1928 CARRIAGE ENSHRINES A FAMILY LEGACY

TEXT BY DAVID ROBERT
PHOTOGRAPHY BY RICHARD MANNING



"I hope it stimulates the idea that there can be opulence and grace in harmony with movement," says Isaac Tigrett (right) of his 1928 railroad carriage, Car 50. The observation platform serves as entrance and "back porch."



"There's a romance to traveling over ground at eighty miles an hour for days at a time," he says. "You get a sense of distances and majesty." BELOW: The walls and furnishings in the observation room are covered with fabrics inspired by Oriental carpet fragments.



It's almost a form of meditation," says Isaac Burton Tigrett II, describing the bliss of lying in bed in his private railway car while it hurtles through the American night at a hundred and ten miles per hour. "It's the most civilized way," he concludes, "to get from one place to another."

Car 50 is Tigrett's home away from home and office on wheels. A former boy-genius entrepreneur, Tigrett first struck pay dirt when, as a homesick twenty-two-year-old southerner in London, he concocted the Hard Rock Cafe—both a "classless" Amer-





ican restaurant and a shrine to rock and roll. "I built a Tennessee truck stop in the middle of Mayfair," he says. "There was no place in London where a banker and a baker could commune."

The Hard Rock Cafe became a legendary success story, as the business burgeoned into an international chain and throngs of teenagers queued round the block in Reykjavík and Bangkok. Having sold his interest in the café chain, Tigrett recently threw himself into a new brainstorm: the House of Blues, a restaurant-cum-nightclub, in Cambridge, Massachusetts, with others following in New Orleans, Hollywood and, by the end of the year, New York. As the Hard Rock was to rock and roll, so the House of Blues promises to be to the blues—"the historic poetry of the Afro-American experience," as Tigrett calls it.

Among his talents, Tigrett has a flair for interior design. It was his eye that chose the memorabilia that turned the Hard Rock Cafe into a cult gathering place, and he selected every detail of the décor of the stunningly cluttered House of Blues in Cambridge, including 226 pieces of American folk art that he crisscrossed the South to find.

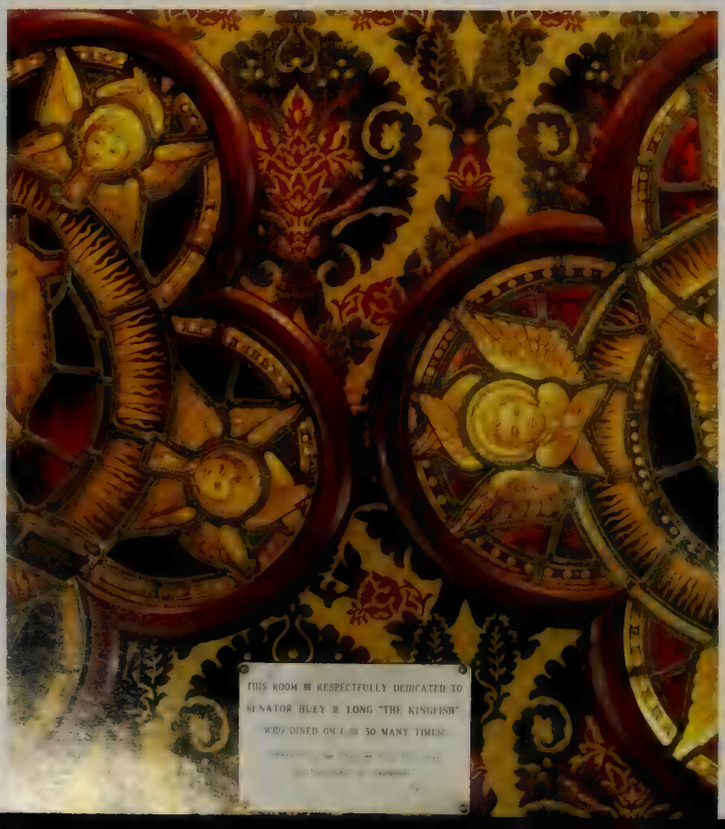
Tigrett's own wildly eclectic taste has also refurbished Car 50. Little remains to be seen of the original, rather spartan 1928 carriage, save the mahogany walls. A former bath—not much bigger than a phone booth—has been converted into an electronics center, with stereo piped into each room, closed-circuit television for security, three cellular phone lines, a hundred-channel train radio (a kind of CB of the rails), a burglar alarm and a fax machine.

Since Tigrett delights in blending the futuristic with the antique, it is not surprising that, cheek by jowl with his high-tech communications closet, the observation room runs riot with hand-carved teak from a maharaja's palace in India, which Tigrett bought to save from dereliction. The dining room and the three staterooms, where Tigrett and guests sleep on board, mingle English and Belgian stained-glass church windows with voluptuous baroque paintings of cherubs (one gaily sitting astride a skull). Some fourteen Buddhist tankas double as roll-up window shades. The spacious-seeming kitchen, on the other hand, gleams with brass-trimmed stainless steel. The floors are rose marble from Spain.

Car 50's most conspicuous achievement is to disguise how small the place really is. With internal dimensions of 80 by 9 feet, the car has only 720 square feet to play with. Yet thanks to fold-out beds and

The sofa in the observation room is one vestige of the original carriage, which was commissioned by Tigrett's great-uncle, railroad tycoon Isaac Burton Tigrett I. Carved teak panels from a maharaja's palace in India adorn the walls.

ABOVE: In the dining room, a circa 1790 English painting presides over Gothic Revival architectural fragments set against a cut and voided velvet wallcovering from André Bon. Clarence House fringe.



BELOW LEFT: Surrounded by Belgian stained-glass quatrefoil windows, a plaque in the dining room honors Senator Huey P. Long, "who often dined with my forebears aboard Car 50," says Tigrett.

hidden cabinets, the carriage can sleep ten, while it's rated for twenty-two passengers by day.

Private railway cars were once in vogue: Sixty years ago an estimated four thousand to five thousand rode the American rails. Today their number has dwindled to about five hundred, of which only one hundred and forty are mobile. Among them, a mere forty pass Amtrak standards, and only a dozen of them are office cars. "And this one," says Tigrett, "is the only one still in a railroad family."

With Tigrett's purchase of Car 50 in 1990, an old family trail came full circle. Back in 1928 the carriage was commissioned by Isaac Burton Tigrett I—founder of the Gulf Mobile & Ohio Railroad and Isaac II's great-uncle. After the magnate's death, the GM&O continued to use the car into the 1970s, then sold it to a private owner. Several years ago a close friend of Tigrett's saw a picture of the venerable carriage, which by then had become a stationary dis-

"I frequently entertain for business—that's what the car was made for," he says. ABOVE: The galley is clad in stainless steel with brass trim. Spanish rose-marble floor tiles. Dishwasher from KitchenAid.

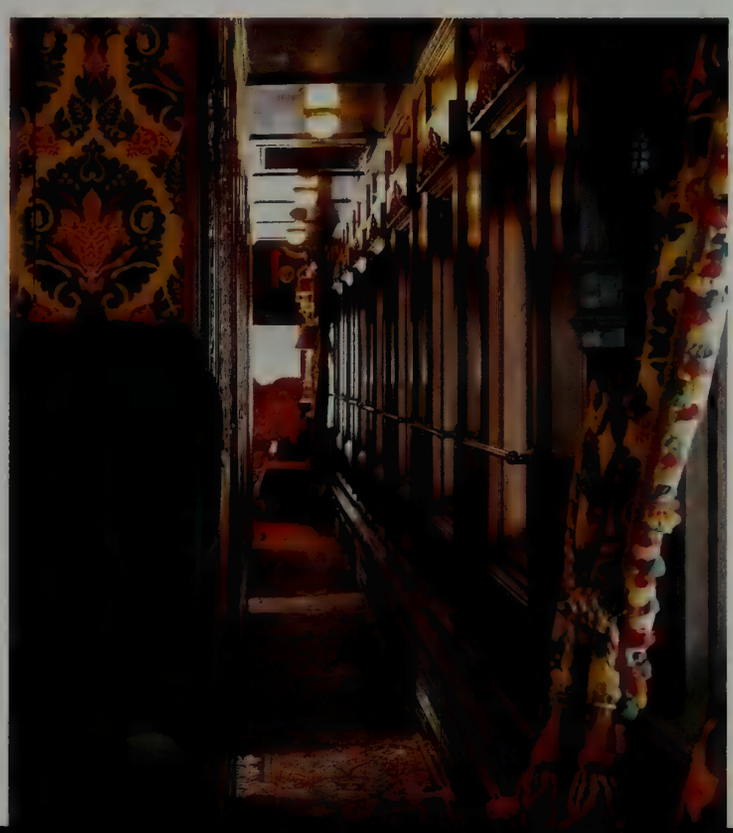
BELOW: "I retained all the Brazilian mahogany walls in the main passageway and Car 50's three staterooms," Tigrett says. "Each stateroom sleeps two and has its own bath." The runner is from Stark.

play, in a railroad buffs' magazine. It took two years to close the deal and overhaul the car so that it could ride the rails once more.

To bring Car 50 up to snuff so that Amtrak would haul it about the country, Tigrett had to replace from scratch the brakes, the bearings and the electrical system. At the moment, as Tigrett sits in his armchair wheeling and dealing over the phone with potential investors in London and Tokyo, Car 50 reposes in Cambridge on a back lot owned by MIT. But in the first six months of Car 50's operation, Tigrett had ridden twenty thousand miles in his beloved carriage, and the waiting list of friends and cronies who want to take a ride still includes many a household name.

Tigrett wears his dark hair combed straight back and keeps his beard close-trimmed. His clothes suggest India—a black embroidered collarless shirt and

continued on page 203





A late-19th-century painting hangs in the main [illegible]. ceiling and drapery damask, Cowtan & Tout; Bru[illegible] fringe. "You couldn't sleep any better anywhere else[illegible]

Car 50 is Tigrett's home away from home and office on wheels.



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NEW CHAPTER FOR A RENOWNED MONTECITO HOUSE
continued from page 96

ton's vision and where to go their own way. "Ludington had created his own world here," says Wright, whose task was to transform that world into something suitable for the Willfongs. There were practical considerations. "In the fifties, baths and kitchens weren't quite as important as they are today," he notes. And aesthetic ones. "I am not altogether uncritical of Lutah Maria Riggs," he adds. "Her detailing wasn't all it might have been." The "puny" detailing Wright encountered might be attributed to Riggs's infatuation with modernism at the time she was designing the house. In any event, he didn't feel that her choices had held up, and he "made everything a little richer."

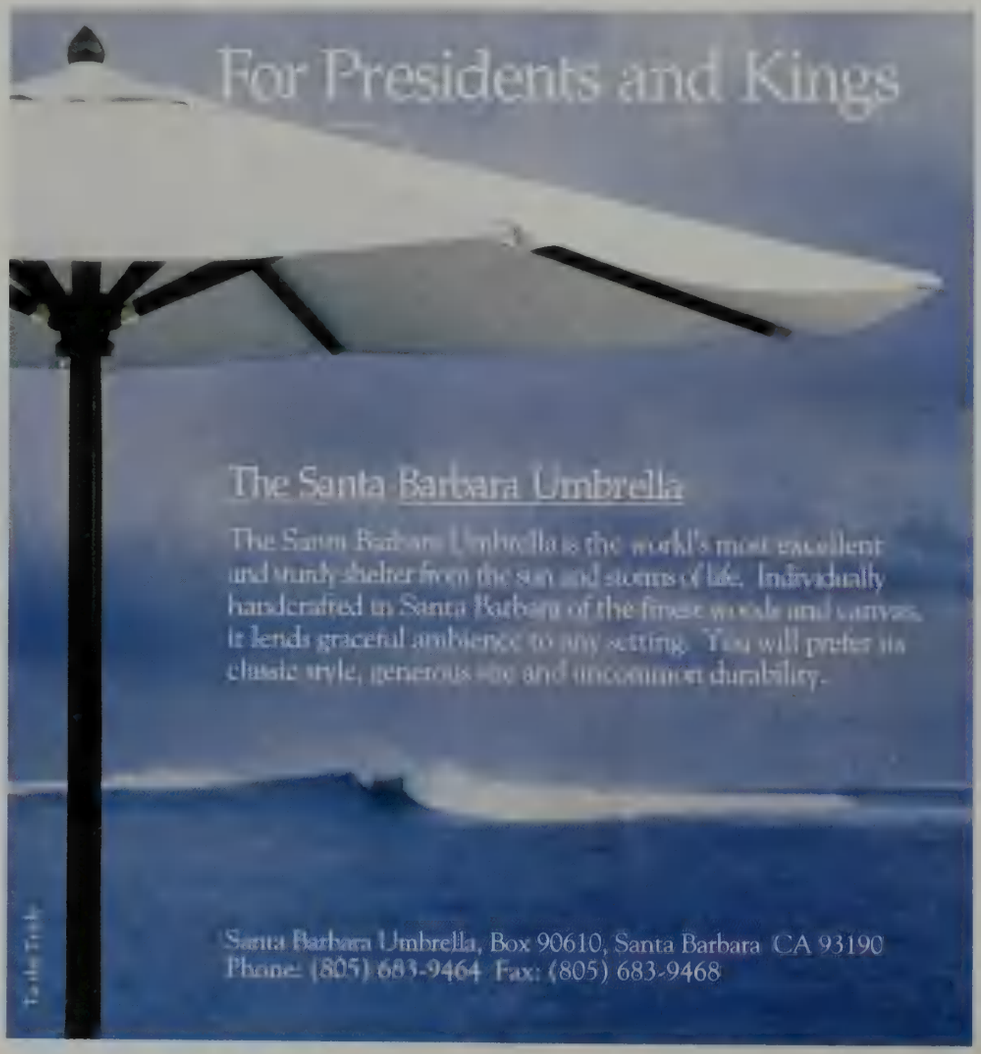
Then there was the issue of space. When Ludington owned the house the great hall, a long entrance gallery, had been painted black. Against this background Ludington's Picassos and Braques looked as dazzling as jewels against black velvet. But lacking such notable pictures, the Willfongs had trouble justifying restoration of the gallery, which had since been clumsily divided into two small rooms. At Wright's behest, the couple ultimately chose to retain the idea of division but to reconfigure the space into a series of rooms without halls, one centered pair of doors opening on axis to another and another, finally terminating in a fireplace. While all Wright's doing, it is just the sort of classical conclusion Riggs and Ludington might have come to had their program been more similar to that of the Willfongs.

Even so, according to Wright, "we had to find tricks to fill the house." The main residence at Hesperides, after all, is by Don Willfong's account "a five-thousand-square-foot one-bedroom" place, designed to accommodate not just one but two generations' worth of obsessive accumulation. (Ludington came from a family of artists and collectors.) The Willfongs, on the other hand, have been collecting antiquities and Neoclassical Italian furniture for just ten years.

Wright's strategy was twofold. First, rather than try to fight the coldness endemic to empty space, he capitalized on it in the public rooms. "When Wright Ludington lived there the rooms were so full of things that in photographs they look almost cramped, if such a thing was possible," says the designer. "With the house furnished more sparingly, the palatial scale of the rooms gets played up—to great effect, I think." Wright also added touches of stone and used predominantly gray fabrics to further suggest a palazzo's cool, almost hollow appeal.

Just as effective was step two: "Keep buying chairs like mad," says Wright. On one occasion, when Wright phoned the Willfongs from Rome to alert them to a set of eighteenth-century Roman chairs he'd just found, Don Willfong ventured, "But don't we already own enough chairs?" Apparently not. The Roman chairs, complemented by a diminutive pair of Piedmontese chairs Wright had found earlier, now cluster close to the overscale sofas in the center of the main reception room.

Though neither Craig Wright nor the Willfongs ever met Wright Ludington, they shared any number of mutual friends. So it's fitting that, in keeping with tradition, the Willfongs and Wright continue to view the house and its contents as a collaboration of sorts. "We pick up special things at auction whenever we can," says Alice Willfong. Strolling through the sober rooms, she lovingly points to a marble chair and a bust that belonged to Michael Taylor, to another bust purchased from Val Arnold's estate, to an African panel and a large blue-and-white jug that had been among the possessions of Kalef Alaton. One can't help thinking that these men would take pleasure in knowing that something of themselves lives on at Hesperides, a house that, but for a few lost years, has always been a monument to one very special community's creativity. □



PIANISTS KATIA AND MARIELLE IN TUSCANY
continued from page 110

aversion to rigid regularity makes itself felt everywhere, abetted by Vervoordt's own love of challenging juxtapositions.

The first thing a visitor notices is a large gilt Baroque bench from Rome standing in the entrance hall, but the bench is there more to give light—even on a rainy day it seems to glow. It is usually laden with coats or packages or briefcases. On this particular day there are some gift-wrapped packages, surely birthday presents.

In any case, the Baroque grandeur stops there. In the living room, a charming eighteenth-century cabinet attracts attention but does not dominate the room, where a deep white sofa allows Katia to curl up and listen to records. For this prizewinning interpreter of the most austere avant-garde music and of jazz (with her boyfriend, British guitarist-composer John McLaughlin), the choice of the day is a war-horse opera, *Cavalleria Rusticana*.

If anything does dominate the living room it is a huge sandstone ball, almost waist-high, like a giant's marble or a cannonball from a war of Titans. Or it might be a monumental tennis ball by Claes Oldenburg. It is none of these: Instead, it comes—as Vervoordt explains—from Thailand, where such balls (nine as a rule) were placed ritually around temples to absorb and diffuse cosmic power.

The Labèques like things that have an aura. In the dining room, on a simple low cupboard, there is a strange, elaborately worked piece of stone with turretlike knobs. A primitive anchor? No, it is a *pièce de maîtrise*, an ancient test carving made by a stonecutter applying for admission to a French guild centuries ago. It appeals because in it one senses a young man's love of his craft, a pride in sheer skill even purposelessly employed. Resting on the same cabinet is another, round, dark stone, which also seems to harbor a mystery. But, Vervoordt explains, "it's just a stone." There is something arresting about the shape, the color, and its essential simplicity complements the haunting design of the African hanging—actually a length of fabric used as a robe in Kuba—that covers one of the arches leading into the adjoining music room. There, the two pianos—one facing east, one west—occupy virtually all the space. Over the mantel, a frescoed Madonna looks toward the intricate musical autographs of Luciano Berio that, under glass, decorate the walls, a testimony to the Labèques' occupation and to a long, cherished friendship.

There was a fair amount of furniture in the house when the Labèques bought it, but gradually most of it has been replaced, partly by things brought from their preceding houses but mostly by new pieces. The London house lives on in the library of the palazzo, where grand, handsome bookcases occupy two walls of the room: An upright piano, for individual practicing, stands unobtrusively in one corner. In this sober room, the sisters deal with the management of the house and of their work.

Katia's long rectangular bedroom, with a cheery fireplace, also had some of the London furniture in it originally. "It looked so beautiful in London," she says, "but it didn't work here." She points to the far wall: "There I put a lovely Queen Anne cabinet that had been absolutely perfect in London. In this room it looked so *sad*!" She makes a mournful face for an instant, then brightens as she casts an appreciative look at the simple Venetian cupboard that has replaced the Queen Anne piece.

> "I wanted to create a portrait of Katia and Marielle."

Marielle's rooms form a separate apartment in an area of the house that overlooks a private garden. "It's just an ordinary apartment," she says dismissively (she is the more reserved of the sisters), but it is completely independent from Katia's rooms so that she can have her solitude as well. "But we do have our own kitchen," she says proudly, though neither of the Labèques seems particularly interested in cooking.

All over the world, Axel Vervoordt has made memorable restorations of old buildings. In the Tuscan Renaissance palazzo, he was concerned chiefly with enhancing, not altering. He was given, at the outset, the superb ceilings, the frescoes and the graceful groin vaults supported by carved brackets of the characteristic *pietra serena*, the perfectly named gray stone used in Tuscany for centuries. "They simply fell in love with the house, and they called me, and I fell in love with it too," he says. "I'm really an antiques dealer, not an interior designer. What I like most is good architecture with interesting things in it, and not spending too much on purely decorative things. In a way, I wanted to create a portrait of Katia and Marielle."

Katia emphasizes the collaboration. "Nothing could have been done without Axel. We lead such crazy lives, always in different places; but we can call him up anytime—even at midnight—and he will listen. Sometimes we try something—like bringing the English furniture here—and it doesn't work for us, so Axel takes it back and finds something else. An ordinary dealer wouldn't do that."

"It's because he's not a dealer and he's not a decorator," Marielle chimes in. "He's an artist."

"And we learn from him," Katia says. "It's like music. Some musicians say they don't listen to records. I listen all the time. I learn from musicians, I learn from composers, and they help me. Axel is like that."

The palazzo Labèque in Tuscany is, as Axel Vervoordt intended, a portrait of the two musicians. But it is also a portrait of the artist himself. It is a house of immense style and variety and—the word cannot be avoided—harmony. □

THE RESTORATION OF CRAFTSMAN FARMS
continued from page 136

the world. The place of his birth was Osceola, Wisconsin, the year 1858; his parents were German immigrants who had Americanized the family name from Stoeckel to Stickley. The father was a stonemason, for whom Gustav, the eldest of a swarm of children, went to work at the age of twelve—"heavy and tedious labor," he was to write many years later, "much too hard for a boy of my age." His father, moody and alcoholic, abandoned the family, and Gustav, still in his early teens, became its chief support. He went to work in a small chair factory owned by one of his uncles in Brandt, Pennsylvania, and out of that experience came, he said, "my love for working in wood and my appreciation of the beauty and interest to be found in its natural color, texture and grain."

In the 1880s Gustav and two of his brothers moved from Brandt to the nearby city of Binghamton, where they opened a retail and wholesale furniture store called the Stickley Brothers Company. At about the same time, Gustav married Eda Simmons, remembered by her descendants as a gentle homebody with little interest in her husband's business career. The three brothers subsequently acquired a chair factory, in which Gustav for the first time began to experiment with simplified forms of chair designs. This simplicity was not so much an aesthetic decision as a consequence of his being unable to afford machinery capable of turning out the elaborately curvilinear Victorian "parlor-suits" then in vogue.

Restless by nature, Stickley left the family firm and formed a new furniture-manufacturing company with a partner named Elgin A. Simonds; after a couple of not very successful years he gave up the Stickley & Simonds Company in order to become director of manufacturing operations at the New York State Prison at Auburn, behind whose grim walls the inmates manufactured inexpensive chairs for sale to the public. The story goes that it was during his Auburn years that Stickley designed the first electric chair to be employed in New York State—a chair, still in existence though not in use, that certainly embodies Stickley's prescribed "fine plainness" of design. In the early 1890s Stickley and Simonds again joined forces to open a furniture factory in Eastwood, a suburb of Syracuse, and again, some years later, the partnership was dissolved.

Stickley's succession of seeming false starts appears to have been based not on a contentious personality but on entrepreneurial ambitions that proved again and again to lie just beyond his reach. The most important event of his professional life took place as the century drew to a close: At the age of forty Stickley made his first trip abroad and was elated to observe at close range, in England, France and Germany, Arts and Crafts furnishings that he had seen depicted in magazines like *International Studio* and *Deutsche Künst und Dekoration*. Returning to Eastwood, he founded a company bearing the sole name Gustav Stickley, and within a year he was producing the first of those oak and chestnut chairs, tables, settles and sideboards that would gain fame under the copyrighted name of Craftsman.

The first spark of that fame may be said to have been struck when, in October 1900, the magazine *The House Beautiful* published pictures of five Stickley pieces, which were praised as being of "medieval quality." For the next twelve or fifteen years he enjoyed an ever-expanding role in the newly fashionable Arts and Crafts Movement, which came to embrace not only home furnishings and architecture but sculpture, dance, musical composition and stage design. As a fashion, it was a bubble that was bound to burst, but Stickley was at heart a promoter, imprudently optimistic; in 1913 he opened the twelve-story Craftsman Building on Thirty-ninth Street just off Fifth Avenue, with showrooms for Craftsman products, editorial offices for *The Craftsman* and a restaurant featuring fresh food from Craftsman Farms; within two years he was bankrupt.

He enjoyed an ever-expanding role in the Arts and Crafts Movement, which came to embrace sculpture, dance and stage design.

In 1989 Craftsman Farms, which a wealthy local family had purchased from Stickley in 1917, was threatened with being sold to a real estate developer, whose intention was to build some fifty houses on the site. Local historians and preservationists raised a vehement hue and cry, to which the township of Parsippany-Troy Hills responded. Exercising its right of eminent domain, and with the help of a loan from the state, it purchased the property and drew up a so-called operating agreement permitting its care and management to rest in the hands of a newly created not-for-profit foundation called Craftsman Farms. Most of the officers and directors of the foundation are ardent collectors of Stickley furniture and no less ardent students of the Arts and Crafts Movement. Their mandate is to restore the property, now an officially designated National Historic Landmark, to its original appearance.

Considerable progress has already been made in restoring the most important structure on the property,

which has been slowly deteriorating over many decades. This structure is a large cabin made of hand-hewn chestnut logs, with a sweeping gabled roof pierced by dormer windows, big stone chimneys at either end, and a wing to the rear that contains a kitchen ample enough to serve an army. Stickley had designed the cabin as a clubhouse for his proposed community, but as his financial outlook darkened he turned it into a residence for himself and his family. From the front porch—"piazza" to Stickley—one looks out over sloping lawns, a stream that falls tumultuously through a dark ravine, a pond, and, beyond the trees, to a distant view of the escarpment of Montclair; not without reason had Stickley called it "my Garden of Eden." To an uncanny degree, his spirit continues to inhabit the snug interior of the house. A number of handsome Stickley pieces (many of them generously on loan from collectors) are comfortably at home there, along with lamps, rugs and much hand-wrought ironware.

A hammered-copper hood on one of the chimney breasts in the living room bears a motto that Stickley had borrowed from his hero William Mor-

Not without reason had Stickley called the farm "my Garden of Eden."

ris, who had borrowed it in turn from Chaucer. It reads, "The lyf so short, the craft so long to lerne." By a sad irony, Stickley's career precisely reversed Chaucer's meaning. Having mastered his craft in a comparatively short burst of passionate creativity, Stickley was obliged to spend a long quarter of a century in almost total obscurity, with no better employment than to fashion toys for the entertainment of his grandchildren. □

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RURAL REVISITED

A NEW JERSEY FARM PROPERTY
continued from page 121

the property—a fact that played no small role in the owners' decision to turn the barn into a house. (Consistent with the overall goal of keeping the project simple, the landscaping by Renny Reynolds is understated and devoted more to building up the natural features of the site than to adding any distractions.)

The master suite, which consists of a bedroom, a large bath and a sitting room/study, has a wing of its own on the lower level. One side is built into the edge of the sloping landscape, with stone walls and small windows recalling the original barn; on the other side, larger windows, small dormers and French doors look out to the same views as the dining porch. The bedroom is something of a pavilion perched low in the landscape, but wide open to the nature that surrounds it, and it is punctuated by an octagonal sitting area, a kind of enclosed gazebo.

There are several guest bedrooms, each possessing some special quality: One has a beam ceiling and a bowed bluestone fireplace by Graves and voluptuous red-and-white patterned furniture chosen by Buatta; another has a seating area the size of a small living room and a private alcove for the bed; still another is set high in the entrance tower, a hideaway for Rapunzel.

Here and there the house contains elements that are standard Michael Graves, like the main fireplace, or standard Mario Buatta, like the rich fabrics and carefully wrought, perfectly positioned seating groups. But much more of the house doesn't go according to type, in large part because both men let the essential qualities of the barn take over. If there were ever a project that was dictated by the building itself, this is it; the old barn's tendency to ramble, to shoot off a wing here and a wing there, to mix grand space with the narrow and the quirky, to be both imposing and intimate—all of these things shaped the project. Graves and Buatta looked at this old barn, ripped it completely apart and then put it back together, and all the while they seem only to have let it be. □

ANTIQUES

JAPANESE ARCHITECTURAL MODELS
continued from page 153

by incense, no doubt; but not all. The hues are not quite uniform, and are more satisfying because of this. In the end you can only conclude that the color is mainly the product of lacquer of some kind, but, more important, that it is better than exactly right, in the dark of its discreet glow, like an external red-brown heart's-blood of wood, raised to the surface and shining.

All this. From the inner stillness of one shrine I have remembered part of a poem by James Kirkup, whom I knew in Japan in the mid-sixties. When Jim writes of open-heart surgery, it is quite easy to believe that he is also saying something about the atmosphere where the Shinto geniuses of running wood grain, of design and proportion, do their compelling, intricate work:

For this is imagination's other place,
Where only necessary things are done,
with the supreme and grave
Dexterity that ignores technique.

Though a Westerner, the stranger becomes a shrinegoer, as it would be difficult for him not to do. He sees these structures everywhere: beside streets, in gardens, schools, parks, at the entryway to factories, where the workers spend a little time with their forebears, with the waterfall and the fox, before going in to their metal lathes and drill presses, and again after they come out; among other wonders the Westerner wonders idly how much of the spirit of Zen, how much of the Buddha, is every day getting into the Honda and the Isuzu.

Like all true works of art, these shrines, either in full size or miniature, call up the creative power of the beholder, "unknown modes of being," so that the stranger, be he tourist, soldier or engineer, agrees without thinking, in his mind and bones and spirit-sensitive essence, with something that Paul Valéry remarked in his *Eupalinos*. And I for one like to think (perversely) of the fugitive, any possible fugitive, saying with him, because of exp[illegible]d and reconstituted secret wood, "I feel myself turning into an architect." □

TENNESSEE TWO-STEP

A CHATTANOOGA TOWN HOUSE
continued from page 166

of the room with the lounge chairs and reinforced this anchoring with potted palms," he says. Amid the upholstered pieces he placed ebonized Regency-style armchairs inspired by Thomas Hope.

The spirit of Thomas Hope goes on to assert itself in the dining room, where more ebony-finished reproductions of Hope's 1830 chairs are gathered around the Empire-style table. Empire-style side tables, monumental blanc-de-chine porcelains and Empire candlesticks underscore the Neoclassical tone in a dramatic manner that is a hallmark of Britt's work.

The designer's hand is also evident in the two sitting rooms, which approximate each other in size but differ slightly in character. The downstairs sitting room, adjoining the public living spaces, is treated more formally, with white-marble Neoclassical figures dominating the setting. The upstairs sitting room, the more private of the two, is simpler in its treatment. There, club chairs swathed in an off-white herringbone fabric replace the black-and-white quilted upholstery

The spirit of Thomas Hope asserts itself in the dining room.

downstairs. The monochromatic palette continues into the master bedroom, where a creamy white highlights the painted and gilded Empire side chairs and the antique Italian lamps with free-form shades.

Even if the fun of the design process is over, the couple find that living in the town house provides its own enjoyment. "With all the hours spent making decisions on columns and furniture, I can't say there is anything I would have wanted done differently," remarks Ken Goodhue. "Tom was really able to give us the results we wanted." □

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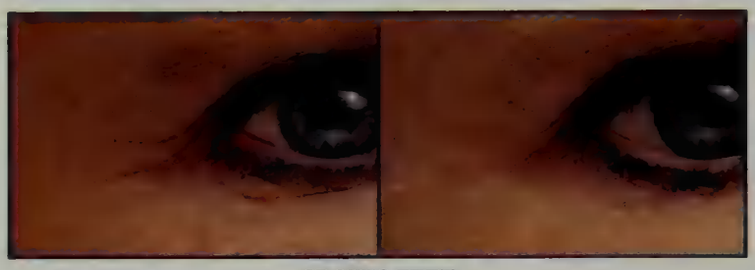
**Some treated patients, however, have reported adverse events which are described in the attached safety summary.*

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JUST A FEW INDICATIONS FOR COLLAGEN REPLACEMENT THERAPY℠



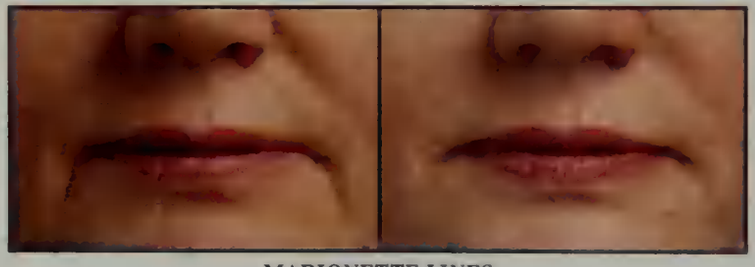
FROWN LINES
(glabellar lines)



CROW'S FEET
(periorbital lines)



ACNE SCARS



MARIONETTE LINES
(oral commissures)



DEEP SMILE LINES
(nasolabial furrows)

Safety Summary

Additional Information on Collagen Replacement Therapy℠ for Discussion with Your Physician.

All medical procedures are subject to certain risks. Although thousands of men and women have found Zyderm® and Zyplast® Collagen treatments to be a safe, non-surgical option for many skin contour problems, you should be aware of the safety issues and restrictions associated with their use. Although you should review these points at the time of your consultation with a physician trained in the use of collagen, we have summarized them for you as follows:

If you have a reaction to the required skin test, or previous allergic reaction to injectable collagen products or lidocaine, or have a history of serious allergic (anaphylactic) reactions, Zyderm or Zyplast Collagen must not be used. Also, if you are undergoing or planning to undergo desensitization injections to meat products, you cannot receive injectable collagen.

The onset of connective tissue diseases has been reported after treatment with collagen injections in patients with no previous history of these disorders. A statistical analysis comparing the number of collagen treated patients who were diagnosed with two rare connective tissue diseases (Polymyositis/Dermatomyositis) with the expected number of these diseases, suggests that the rate of occurrence of these two rare diseases appears to be higher than expected in the collagen treated population. However, a causal relationship between collagen injections and the onset of the diseases has not been established.

Also, patients with connective tissue disease may have an increased susceptibility to hypersensitivity responses and/or accelerated clearance of their implants. Therefore, injectable collagen should be used with caution in such patients with consideration given to multiple skin tests.

Since studies have shown that injected collagen may stimulate the deposition of your own collagen at injection sites, there is ■ possibility that part or all of the correction may last two years or more.

Use of Zyderm I Collagen Implant in an individual patient should be limited to 30 cc over a one-year period. Use of Zyderm II Collagen Implant in an individual patient should be limited to 15 cc over a one-year period. The combination of these products or of Zyderm in conjunction with Zyplast in an individual patient should be limited to 30 cc over a one-year period. The safety of injecting greater amounts on an annual basis has not been established.

The risk of infection is always present with any injection and it is possible to experience a reaction to the process itself, such as mild bruising or a slight blush at the injection site. This does not mean it is necessary to discontinue treatment. Previous facial herpes simplex at the site of injection may recur if provoked by the injection.

Though unlikely, it is possible for the needle to be accidentally placed through a blood vessel during injection, which could result in temporary discoloration of the treated area, or in tissue death leading to a scab and/or scar formation. Injectable collagen, like other substances that are injected (particularly local anesthetics and steroids injected into the head or neck area or the extremities), could be accidentally injected into a blood vessel. Although this possibility is remote, it could result in ■ blockage of the blood flow and loss of circulation to nearby sites. Blood flow blockage resulting in permanent loss of vision in one eye has been reported once since product introduction in 1981.

Occasionally, injected collagen has been reported as visible in the skin, in the form of a small raised or white area at the treatment site, which may persist from a few weeks to several months. Some areas (such as compressed scars) resist precise placement of the material, resulting in a slight elevation beside the defect.

People with histories of atopic or allergic reactions to other substances require extra care when treated with injectable bovine products. Cautious use of Zyderm and Zyplast Collagen is recommended in such cases. In addition, caution is advised with people who are receiving immunosuppressive therapy. (Patients on long-term prednisone or other steroid therapy should consult their doctor before beginning Collagen Replacement Therapy.)

More than one skin test is recommended prior to injectable bovine collagen treatment if you have a history of dietary beef allergy. It is possible that the collagen component of the beef may be causing the allergy.

If you are using drugs that reduce coagulation, such as aspirin and non-steroidal anti-inflammatory drugs, you may, as with any injection, experience increased bruising or bleeding at injection sites.

Active inflammatory skin conditions (eruptions such as cysts, pimples, rashes or hives) or infections require that treatment be postponed, until the condition has been controlled.

The safety of treatment during pregnancy or in infants or children has not been established.

With more than 500,000 people treated since 1976, injectable collagen has proven to be safe. However, ■ small number (one to two percent) have developed an allergic reaction after one or more injections, which has consisted of prolonged redness, swelling, itching and/or firmness at some or all of the sites. On rare occasions, these reactions can proceed to a cyst-like reaction that can drain, and may form a scar. Between one and nine months is the usual duration, but a few cases have involved intermittent flare-ups which have exceeded 24 months.

Importantly, many people who developed an allergic reaction after treatment did not report or recognize ■ response to the skin test. (With proper monitoring of the skin test, many of these later reactions could have been prevented.)

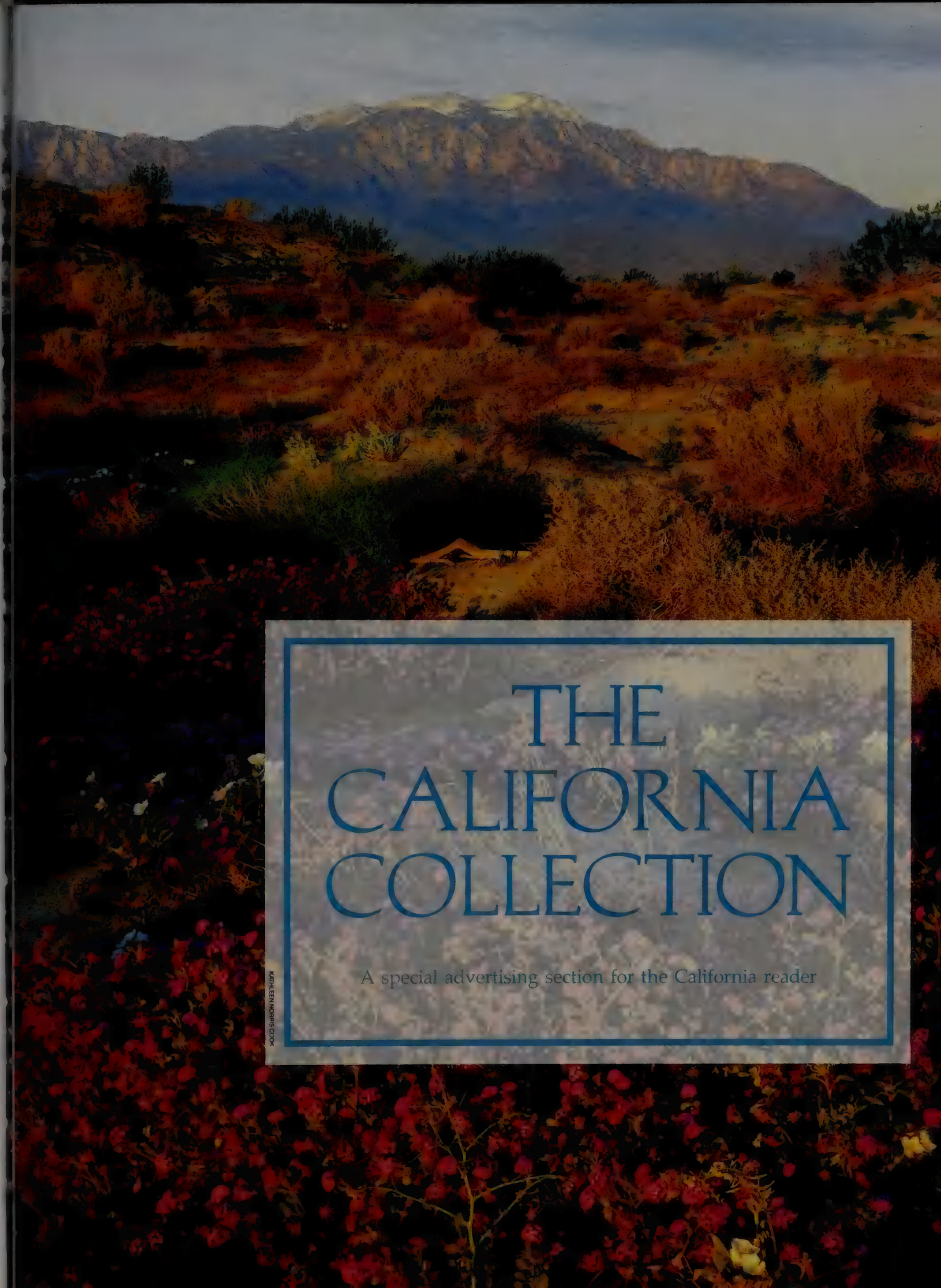
Systemic complaints have been reported in fewer than five per one thousand people treated and included flu-like symptoms (nausea, dizziness, headache, joint aches), rash, visual disturbances, anaphylactoid reactions (severe allergic reaction) involving difficulty in breathing, and various systemic diseases including immune-mediated diseases.

Since every patient's expectations and physical make-up are different and every physician's technique is unique, there have been cases reported where collagen injections have not achieved the desired result.

We encourage you to discuss this information with your doctor. He or she can best evaluate whether treatment is appropriate for you and can answer any questions you may have.

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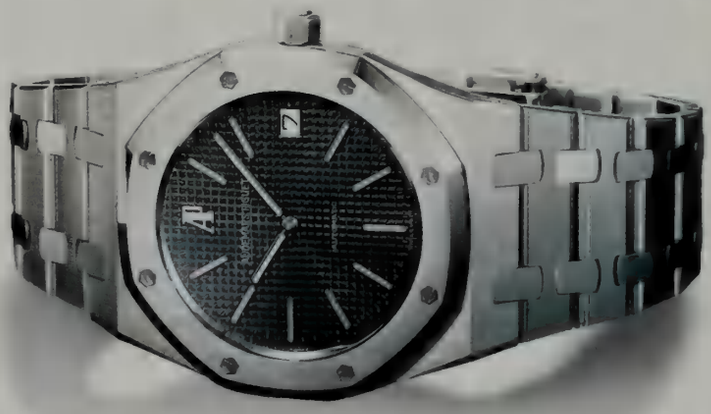
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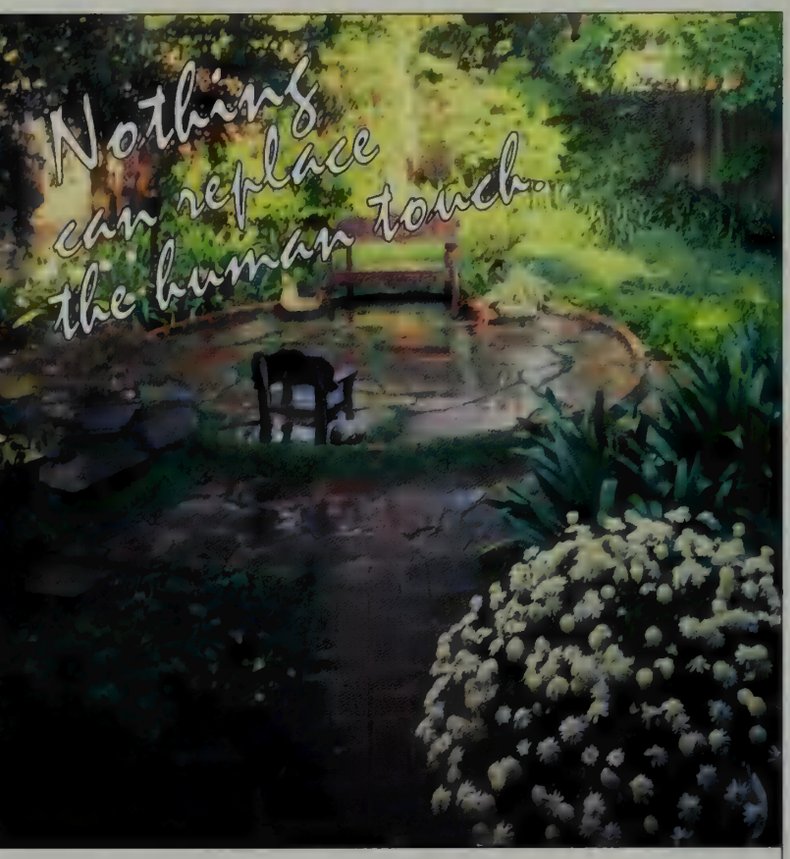
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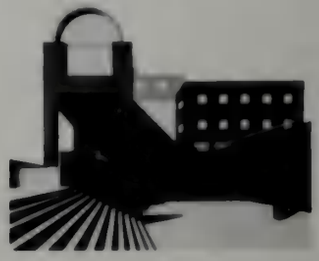
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THE HOTEL BEL-AIR

A LOS ANGELES LANDMARK
continued from page 175

years. "We have a high occupancy, you see," Bowling says, "and that means we're constantly needing to work on one part of the hotel or another." Adding to the hotel's wear and tear, an average of five weddings are held in the garden and the banquet room during summer weekends. In May and June, Bowling maintains, the hotel has to be booked two years in advance. Two years? "Sometimes a woman will come in and leave a deposit," Bowling says, "then go out to look for her groom."

The Bel-Air's popularity requires no exaggeration. Its roster of former guests ranges from Marilyn Monroe, who had her own cottage, to Princess Grace. During a stint as a screenwriter in the early 1950s, Carl Sandburg lived at the hotel and ate out of tin cans, which he would afterward line up on the windowsill. Bette Davis, Doris Duke, Howard Hughes, Audrey Hepburn, Garbo—the list runs right through to Anthony Hopkins and Emma Thompson ("We practically had to

Because of this spirit of inclusiveness, there is little that is matching or predictable about the Bel-Air today.

dynamite Thompson out," says Bowling with a laugh) and will no doubt run into the next generation of stars, politicians, screenwriters and moguls. For in a city that prizes illusion, there is considerable appeal in a terrace where you can breakfast in winter because the ground is heated with buried pipes and where the butter comes pressed into the shape of the hotel's trademark swans. But even without these touches, the Bel-Air has a long enough history and a sufficient tradition of respect for its surroundings to have won an enduring place of honor in the Los Angeles cityscape. □

ART

MODERN TEXTILE DESIGNS
continued from page 180

sign, even though France never gave birth to a coherent theory for all the arts of the kind that had evolved in England, Austria and Germany. Matisse, Braque, Picasso and Léger were all briefly involved in design, notably for the famous tapestry manufacture of Aubusson. Picasso and Léger also accepted the opportunity to come up with some memorable theatrical costumes. Unlike the postwar period, when artists have tended to focus on

Anni Albers concentrated on the resonance of geometric patterning.

one medium only, barriers were easily crossed, and a noted ceramist of the period, René Buthaud, effortlessly extended his range to include imagery for fabrics.

But the two artists in Paris who made the most significant contribution to textile design were Raoul Dufy and Sonia Delaunay. Dufy's lively motifs, intended mainly for silk, were begun at the behest of the great couturier and art collector Paul Poiret, who used them for both dresses and furnishings. The Dufy-Poiret creations are best appreciated in a complete Art Déco setting, where everything from the inlaid tables to the leather-bound books has been handmade to blend into an intimate harmony. Sonia Delaunay combined aspects of the Bauhaus with her own remarkable painterly flair in the "simultaneous contrasts" of color that she evolved for textiles. Such leading ladies of the period as Gloria Swanson and Nancy Cunard appeared swathed entirely in Delaunay's striking motifs, where art and design were indissolubly linked. In this feverishly fashionable period leading up to World War II, the last concerted attempt was made to create a total style uniting all the arts. □

ABOARD CAR 50

A PRIVATE 1928 CARRIAGE
continued from page 195

black trousers that look like silk—but the black cowboy boots bespeak his native Tennessee. He is married to Maureen Starkey, the former wife of Ringo Starr. The couple have a young daughter (she has three children from her previous marriage). By his own admission, Tigrett is a compulsive workaholic: "The first year my daughter was born," he says ruefully, "I saw her only twenty days."

Perhaps surprisingly, the most important thing in Tigrett's life is not business but spiritual awakening. More than two decades ago the traumatic death of a brother launched him on a passionate search for a "master." Traveling the globe, he discovered the Indian avatar Sathya Sai Baba. The motto that appears everywhere in the House of Blues (even on the menu) is from Sai Baba: "Help ever, hurt never." The Hard Rock Cafe was similarly informed by another of the master's sayings: "Love all, serve all."

Following the teachings of Sai Baba, Tigrett believes that the world is

Car 50's most conspicuous achievement is to disguise how small the space is.

in an age called Kali Yuga—the darkest and most despairing era man has ever known. Kali Yuga will be succeeded, however, by a golden age of enlightenment, marked by a resurgence of ancient wisdom.

And if the cosmos can come full circle, so can Tigrett's life. As he sits in the observation car, a recollection of childhood surges into his thoughts, lighting up his face with a broad southern grin. He pats the arm of his chair. "You know," says Isaac Tigrett, "I was four weeks old the first time I was here. And my earliest childhood memory is of Car 50." □

A Fair to Remember

Brian and Anna Haughton, the British dealers who started the International Antiques Dealers Show in New York five years ago, are off and running again. From May 13 to 17 they are presenting the **International Fine Art Fair** at New York's Seventh Regiment Armory with a preview May 12 to benefit the Frick Collection.

The show, subtitled "Renaissance Through Impressionism," includes works created between 1300 and 1900. Among the more than 50 participating dealers are Emmanuel Moatti of Paris, Richard Feigen and Rosenberg & Steibel of New York and the Sarti Gallery of London, all known for old-master paintings, drawings and sculpture. Colnaghi is one of the galleries participating with drawings. Dealers specializing in 19th-century European art include Christopher Wood of London. Specialists in 19th-century American art include Ursus Rare Books, which will be showing antiquarian editions, such as Sanquirico's set designs (below). For information about the benefit, contact Samantha Reisler, the Frick Collection; 212-288-0700.



COURTESY URSUS RARE BOOKS

Boxed In

Timing is everything. Hubert de Givenchy was about to sell his collection of Boulle furniture when he was introduced to the work of **Georges Banc**, who re-creates rooms in miniature entirely out of paper and encloses them in façades of his own design. Just before the Boulle salon was dismantled, Banc visited Givenchy's Paris residence and took photos and measurements. After 18 months, he is close to completing the miniature reproductions of the Boulle salon and another room decorated in the style of Louis XV.

Banc is reproducing everything in the rooms—each piece of furniture, the French windows, the chandeliers, moldings, composition ornaments and murals—right down to the intricate carving on chair legs and chasing on chandeliers. Windows and doors open and close, as do rolltop desks. Even desk drawers can be locked with tiny keys. Banc, who has been making miniatures since the age of six, has filled an entire room of his own house with his miniature chambers, including Napoleon's bedroom at Fontainebleau (above) and a salon at Château de Chantilly. Georges Banc, 14 rue Pierre Corneille, 69006 Lyons; 78-52-45-23.





COURTESY DAVID LINLEY



COURTESY DAVID LINLEY

Mini Cameras

David Linley's challenge is not designing and producing furniture, nor is it making a name for himself separate from the British royal family. He is, quite simply, trying to further the art of woodworking. His latest concept—miniature boxes made in the shapes of clients' homes or distinctive buildings. One of his workshop's first such commissions was a jewelry box an Englishman wanted made for his wife on the occasion of their child's birth. Then an antique-pen collector asked for a miniature cabinet to house his writing instruments. Now Linley is also introducing a series of five humidors modeled after buildings designed by famous architects, such as A. W. N. Pugin.

The miniatures, which are crafted with such English woods as oak, sycamore and walnut and inlaid with Swiss pear and macassar ebony, often contain mechanical devices, a Linley trademark. (His favorite possession is a 19th-century whatnot that forms a side table when the top shelf is depressed.) Thus, one of the side windows on the jewelry box is a secret drawer that operates on a push catch. Linley's workshop has also produced and sold miniatures of a Palladian villa, Spencer House (left) and Fort Belvedere. Elton John keeps jewelry in a miniature two-tone wood house. "The list is endless and so are the uses for these boxes," says Linley. "I have a workshop full of cunning craftsmen who can do everything from turning to carving on the premises. People walk in after browsing for antiques to see about having a piece of furniture made." David Linley Furniture, 60 Pimlico Rd., London SW1 W8LP; 71-730-7300.

continued on page 206

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In the Showrooms


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COURTESY CLARENCE HOUSE


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Michael Silverman of the new **Camargue** showroom (212-371-4333) in New York's D&D Building says that European fabric firms increasingly want to have their own products represented in the U.S. as complete collections rather than sell individual fabrics to American firms as they have for years. He has opened Camargue as a way of showing the collections of five companies—four French, one Italian. Silverman characterizes **Les Impressions Edition**, owned by French designer Dominique Kiefer, as "contemporary but not outrageously modern," and makes the point that the colors of any given fabric relate to the colors of the entire collection. *Calebasses* (left), a printed cotton, has red leaves with black outlines on a vivid orange-yellow background. *Lianes*, a companion fabric, shows stripes of the same red and yellow with stylized vertical vines in black on each stripe. *Torsades* is a heavy cotton fabric with a woven design of stripes made by a frondlike image. A complete contrast to Les Impressions Edition are the fabrics from **J. Pansu**, which Silverman describes as "decorative silks done in a very old, formal French style." The delight of this tradition is captured in *Berangere* (top left). Elaborately woven stripes (including a moiré) in shades of raspberry are separated at intervals by stripes in varying shades of green and white; overlaying the panels of raspberry is a woven design of trailing white ribbons and bunches of roses. **Tissus Lauer** is known for its woven fabrics, but one of its recent successes is a print called *Venredi*, done in either green, brown and mustard or brown, turquoise and deep red. Camargue's showing of **Verel de Belval**'s fabrics is simple and elegant—pure silk taffeta in 72 different colors. The Italian firm represented is **Luciano Marcato** of Milan. Known for its woven tapestries, Marcato has *Ravel Lampasso*, small checks in pink, green, [illegible] silver and gold woven on a corn-yellow [illegible] that Silverman calls the Missoni [illegible] fabric calle[illegible] *Stripe* has [illegible] with each [illegible] vided into sections of [illegible] blue, turq[illegible] gold on a pale yellow [illegible] ground.

Clarence House (212-752-2890) [illegible] basizing what it calls "opulence." One [illegible] *Velluto Sforza*, taken from a 17th-ce[illegible] original, and, as with the original, the fabric is [illegible]-vet showing a large regular paisley pattern in charcoal gray and gold. The other, *Velours Traviata* (left, below), also a cut velvet, is taken from a 19th-century French original and has lush explosions of deep red and maroon cornucopias of flowers on a gold background. Proof that Clarence House still has its hand in the wit department is *Caligula* (left, bottom), a fabric with a printed design of Roman portrait heads on a marbleized background.

Brunschwig & Fils (212-838-7878) has created a whimsical table as part of its relatively new lamp and accessory furniture collection. The *Atalante* table (below left) stands on gold ball feet and is composed of simulated large old leather-covered tomes stacked and standing at angles. A charming Brunschwig fabric is *El Re Leon* (below right), which has a pair of cartoonish lions in neon blue looking in bafflement at long-beaked birds playing around their feet. Brunschwig has a deceptively simple silk-and-cotton fabric with a woven pattern of bars and squares. Called *Ercolano* after a mosaic floor pattern found at Herculaneum, the fabric (bottom right) comes in coral with green squares, gold with blue squares and burgundy with gold squares.


COURTESY BRUNSCHWIG & FILS


COURTESY BRUNSCHWIG & FILS


COURTESY BRUNSCHWIG & FILS



Out of Asia

Tibetan-born Kesang Tashi, who imports Tibetan rugs in the U.S. under the title Innerasia Trading Company (*AD-at-Large*, Jan. 1992), has expanded into a lower Fifth Avenue showroom, the **Gangchen Carpet Gallery**. Among Tashi's new creations is the Caravan Series (left), based on horse blanket designs, which includes *Khampa Carpet* from the Kham Province, known for its warriors; *Lhasa Caravan*, a geometric design of rows of navy-blue crosses on a cream background; and *Amdo Caravan*, which has a border in various shades of blue and a center field that is stripes of orange, tan and blue. Two other striking designs are *Chrysanthemum*, which has chrysanthemums in rust and gold with green leaves on a charcoal background, and *Lhasa Khotanese*, a series of medallions in blue, red and gold set in squares. Gangchen Carpet Gallery, Innerasia Trading Company, 236 Fifth Ave., New York 10001; 212-532-2600.

Down Putnam Way

Putnam is "like Litchfield was 10, 12 years ago," Helen Partello-Hollingsworth says, describing how the small mill town in Connecticut's "quiet corner" has been transformed into a bustling antiques marketplace. Three emporiums in the center of town dominate the Putnam antiques scene, where on any given day collectors and designers like Mario Buatta and Partello-Hollingsworth can be found. And during the Brimfield markets in May, July and September, shuttle services courtesy of the Putnam Antique Exchange ferry people to and from Brimfield.

The **New England Architectural Center** is a source of architectural elements, especially for people restoring homes in northeast Connecticut. Partello-Hollingsworth has bought original paneling, fireplaces, doors and windows from **Bob Rubinoff**, who has 10,000 square feet on the ground floor of the center. Rubinoff bids on the contents of estates, commercial structures and even carnivals throughout the New England area, so he's likely to have marble fireplaces, carved staircases and paneling from a turn-of-the-century Boston residence, for example. **Peter Hill** and **Mark Stasko**, who occupy the second floor, offer all sorts of mantels and fireplace surrounds (from marble and slate to tile and wood) and carry a large selection of 18th- and 19th-century American doors that they will engineer to fit any house. New England Architectural Center, 2 Harris and Main Streets, Putnam, CT 06260; 203-928-5302.



Partello-Hollingsworth also frequents the **Antiques Marketplace**. She purchased a set of redware discovered in a 19th-century Pennsylvania farmhouse from **Joe and Ann Allard**; a big copper pail from **John and Betty Wells**, who have a large collection of polished-copper utensils (below); and a small pine cupboard to hold stationery on a client's desk from **Rhonda Tyrone**. Putnam's antiques supermarket also houses dealer **Paul Gibouleau**'s collection of Rookwood pottery, such as a seven-inch-high vase decorated with jonquils by Elizabeth Lincoln in 1904 and a small 1906 plaque by Sara Sax that reads "In the Pine Country." Antiques Marketplace, 109 Main St. and Route 44, Putnam, CT 06260; 203-928-0442.

The **Putnam Antique Exchange** sells mostly furniture and a fair amount of salvaged items, such as carved brownstone urns and capitals from the Brewster Mansion in New Haven. The exchange is Partello-Hollingsworth's source for antique clay flowerpots from England and ceramic pottery in the form of vegetables (lettuce-leaf plates and cabbage terrines, among others). The exchange is divided into period rooms—a 17th-century carved teak room, for example, and an 18th-century American room containing early portraits, raised paneling and a 1790 butler's secretary (left) from the Harkness estate in Manhattan. Although the turnover is high, items recently seen included a ca. 1880 cigar-store Indian, a 1740–60 mahogany Newport table with a pierced stretcher and original drawer pull, and mid-19th-century gilt-brass sconces and frames. Putnam Antique Exchange, 75–83 Main St., Putnam, CT 06260; 203-928-1905.

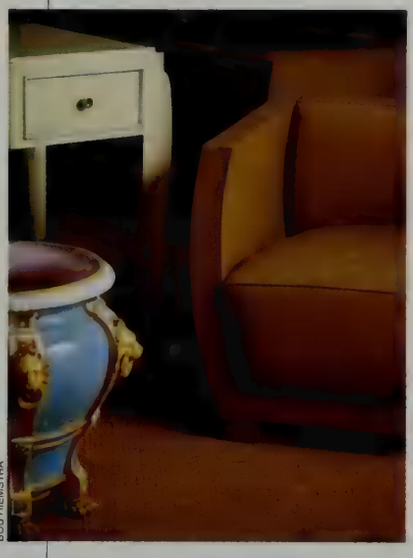

ANN CLAYTON BARLOW

continued on page 208

It's in the Mix

Seven years ago New York dealers Douglas Reymer and Mady Jourdan started buying stylish but simple 20th-century French furniture. The partners have been stocking 1920s to 1950s furniture at **Reymer-Jourdan Antiques** ever since, because it complements the late-18th-century pieces they were known for showing.

"They have the '90s look—interesting Louis XVI and Empire with 1920s, '30s and '40s furniture that's very high style. There's only a handful of dealers who have this variety," says Robert Metzger. "I'm in there at least once a week. I like dealers who have a high inventory turnover." Recent purchases of his include a long thin iron Art Déco console, a pair of Déco doors used for the front of a media cabinet and 1930s altar sticks that Metzger had made into floor lamps. "Their furniture has a very chic look," adds Juan Pablo Molyneux associate José Carlino. "They're shopping the French markets where other people haven't gone." Sold just days after arriving in New York were a round Leleu table and a gilt chair by Paul Iribe. But a few prizes remain: a 1930s chest of drawers covered in parchment by the American architect-designer Samuel Marx, a pair of Jacques Adnet armchairs covered in camel-colored leather (above left), a pair of two-foot-high lamp bases by the French ceramist Jouvé and a 1930s parchment desk displayed with a Louis XVI bench (above right). "We don't buy highly decorated pieces or anything feminine, and we're not inclined to buy Süe et Mare," Reymer says. "Our taste goes to simple Ruhlmann, Poillerat and Leleu." Reymer-Jourdan Antiques, 43 E. 10th St., New York 10003; 212-674-4470.


BOB HIEMSTRA


BOB HIEMSTRA

Still Glowing

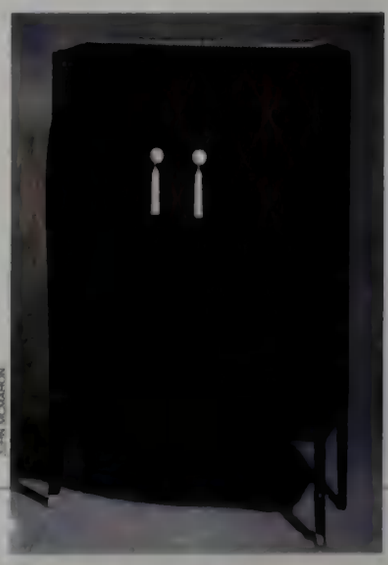
In the late 1930s Albert Nesle, a young dealer in antique lighting fixtures, established a business on New York's East 57th Street, and, in various locations up and down the block, he has been there ever since. Patronized over the years by everyone from Elinor Brown of Macmillen and Billy Baldwin to David Anthony Easton and Mark Hampton, **Nesle** still provides English, French (right) and Russian chandeliers, sconces and candelabra.

One of Nesle's early discoveries was the vast array of late-18th- and 19th-century English chandeliers in India, bought by Indian princes by the dozen to bedeck their palaces. According to daughter Nancy Nesle, the company still has over 10,000 antique crystal hurricane shades made for Indian princes in its warehouse. Add to these the green-glass English chandelier from the first quarter of the 19th century, Italian country pieces covered with porcelain flowers and Russian tiers of stalactite prisms, and it is easy to see why Nesle is still the place designers go for lighting. Nesle, 151 E. 57th St., New York 10022; 212-755-0515.


COURTESY NESLE

Ruhlmann Redux

"It was hard being a 21-year-old kid trying to get people to give me $25,000 for a bookcase," says furniture maker **Frank Pollaro**, recalling his first commission in 1988 when he launched his own woodworking studio in New Jersey. More than five years later Pollaro has not only crafted custom cabinetry and furniture for dozens of clients but has also built an Art Déco–style home movie theater complete with entrance doors, marquee and ticket booth (*AD*, April 1994). And recently he indulged a dream by replicating a handful of Ruhlmann creations. He studied the construction of Ruhlmann pieces at a New York dealer's shop, bought some Honduras mahogany and spent two months inlaying the macassar ebony veneer with pencil-line holly banding and ivory pearls. Nine coats of hand-polished varnish later, the cabinet (below) is ready. The companion pieces include a lady's dressing table, also with a macassar ebony veneer inlaid with ivory pearls, a matching chair, and a table veneered with burl amboyna. By appointment only. Pollaro Custom Furniture, 356 Glenwood Ave., East Orange, NJ 07017; 201-748-5353. □


JOHN MCMANUS

A listing of the designers, architects and galleries featured in this issue.

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Kasteel van 's Gravenwezel
St. Jobsteenweg
2232 's Gravenwezel, Belgium
32-03-6581470

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120 East Eightieth Street
New York, New York 10021
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Michael Graves, Architect
341 Nassau Street
Princeton, New Jersey 08540
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Renny Reynolds
159 East Sixty-fourth Street
New York, New York 10021
212/288-7000

Pages 122–129:
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Los Angeles, California 90046
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212/769-8009 (New York)

Pages 130–139:
The Craftsman Farms Foundation, Inc.
2352 Route 10-West at Manor Lane
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Pages 140–147:
Frank Grill
The Quay Apartments
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Australia
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44 East Sixty-third Street
New York, New York 10021
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Pages 148–153:
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1008 James Street
Seattle, Washington 98104
206/622-1225

Kagedo/Japanese Art & Antiques
520 First Avenue South
Seattle, Washington 98104
206/467-9077

Larchmont Japanese Antiques
115 North Larchmont Boulevard
Los Angeles, California 90004
213/467-0430

Zentner Collection
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Emeryville, California 94608
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308 South Spalding Drive
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Cheryl Rowley Interior Design
9538 Brighton Way
Beverly Hills, California 90210
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Pages 176–181:
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ARCHITECTURAL DIGEST



COVER: The Tree of Life room at the Inn at National Hall in Westport, Connecticut. Architecture by Roger Ferris. Interior design by Joszi Meskan. Photography by John Vaughan. See page 156.

TABLE OF CONTENTS

June 1994

INTERIOR DESIGN

102 **The View from Martha's Vineyard**
An Island Residence Draws Strength from the Past
Architecture by Marc Appleton, AIA
Interior Design by William Hodgins, ASID
Text by Michael Webb/Photography by Richard Mandelkorn

112 **On the Michigan Shore**
A Chicago Designer Fashions a Summery Retreat
Interior Design by Bruce Gregga, ASID
Text by Judith Neisser/Photography by Tony Soluri

120 **Chief Joseph Ranch**
The Paradoxical Tale of a Historic Property near Darby, Montana
Text by Verlyn Klinkenborg/Photography by Robert Reck

130 **The Senator's Country Seat**
Elizabeth and Daniel Patrick Moynihan in Upstate New York
Text by Brendan Gill/Photography by Durston Saylor

136 **Shingle Style in Connecticut**
Evocative Architecture Adapted to a Contemporary Point of View
Architecture by Shope Reno Wharton
Text by Suzanne Stephens/Photography by Durston Saylor

144 **High Life in the Low Country**
Upgrading the Rural Vernacular in South Carolina
Interior Design by Marjorie Shushan
Text by Susan Cheever/Photography by Robert Thien

164 **Old Virginia Redux**
Improving on Venerable Traditions
Architecture by Williams & Dynerman
Interior Design by José Solís Betancourt
Text by Pilar Viladas/Photography by Ron Blunt

180 **West with Louis L'Amour**
The Late Author's Colorado Ranch
Text by Peter Haldeman/Photography by Robert Reck

194 **Above the Law in Big Sur**
Actors Michael Tucker and Jill Eikenberry
Architecture by Joseph Stevens, AIA
Interior Design by Cheryal Kearney, ASID
Text by Jeffrey Simpson/Photography by John Vaughan

continued on page 6

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TABLE OF CONTENTS

June 1994

ART AND ANTIQUES

150 **Antiques: Wicker Furniture**
Versatile Charm of an American Classic
Text by Richard Conniff

174 **Art: Country House Portraits**
Residential Reveries in Plein Air
Text by Brendan Gill

SPECIAL FEATURES

156 **The Inn at National Hall**
A Heritage Restored in Westport, Connecticut
Architecture by Roger Ferris, AIA
Interior Design by Joszi Meskan, ASID
Text by Nicholas Shrady/Photography by John Vaughan

188 **Gardens: A Bucks County Palette**
A Photographer's Homage to Impressionism in Pennsylvania
Text and Photography by Derek Fell

DEPARTMENTS

16 **Letters from Readers**

20 **People Are the Issue**

30 **Contributors**

36 **Guest Speaker: John Ashbery**
The Poet's Hudson River Restoration

48 **Antiques Notebook: Crib Quilts**
Folk Masterpieces on a Small Scale
By Sandi Fox

62 **AD Travels: Maine Chances**
On the Antiques Trail with Designer Karin Blake
By Steven M. L. Aronson

88 **AD Wired**
Electronics En Route
By Nicholas von Hoffman

208 **Reader's Directory**

210 **AD-at-Large**
Inside the Design World

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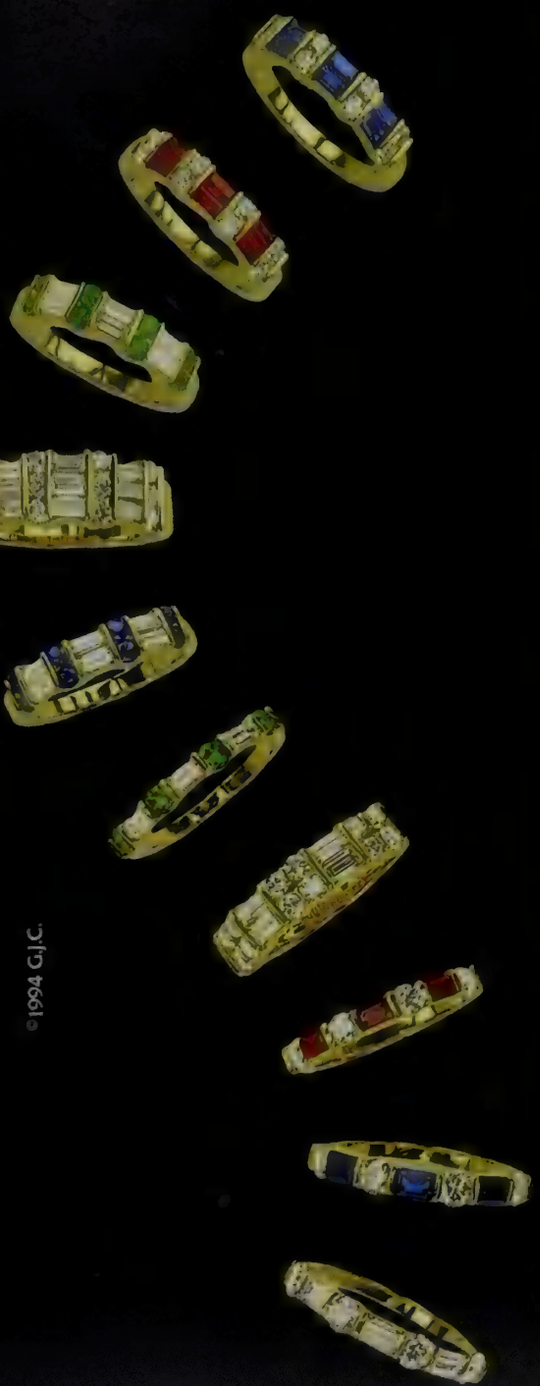
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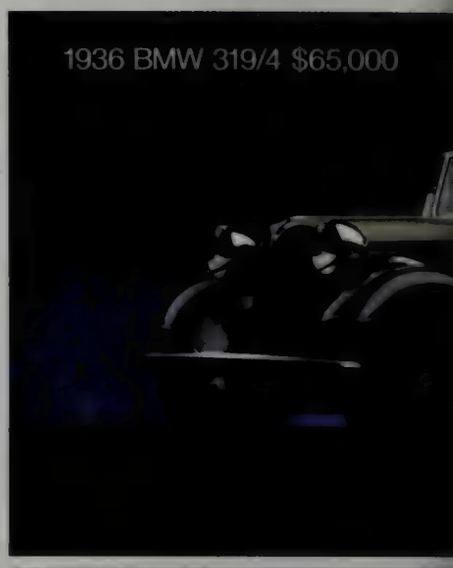
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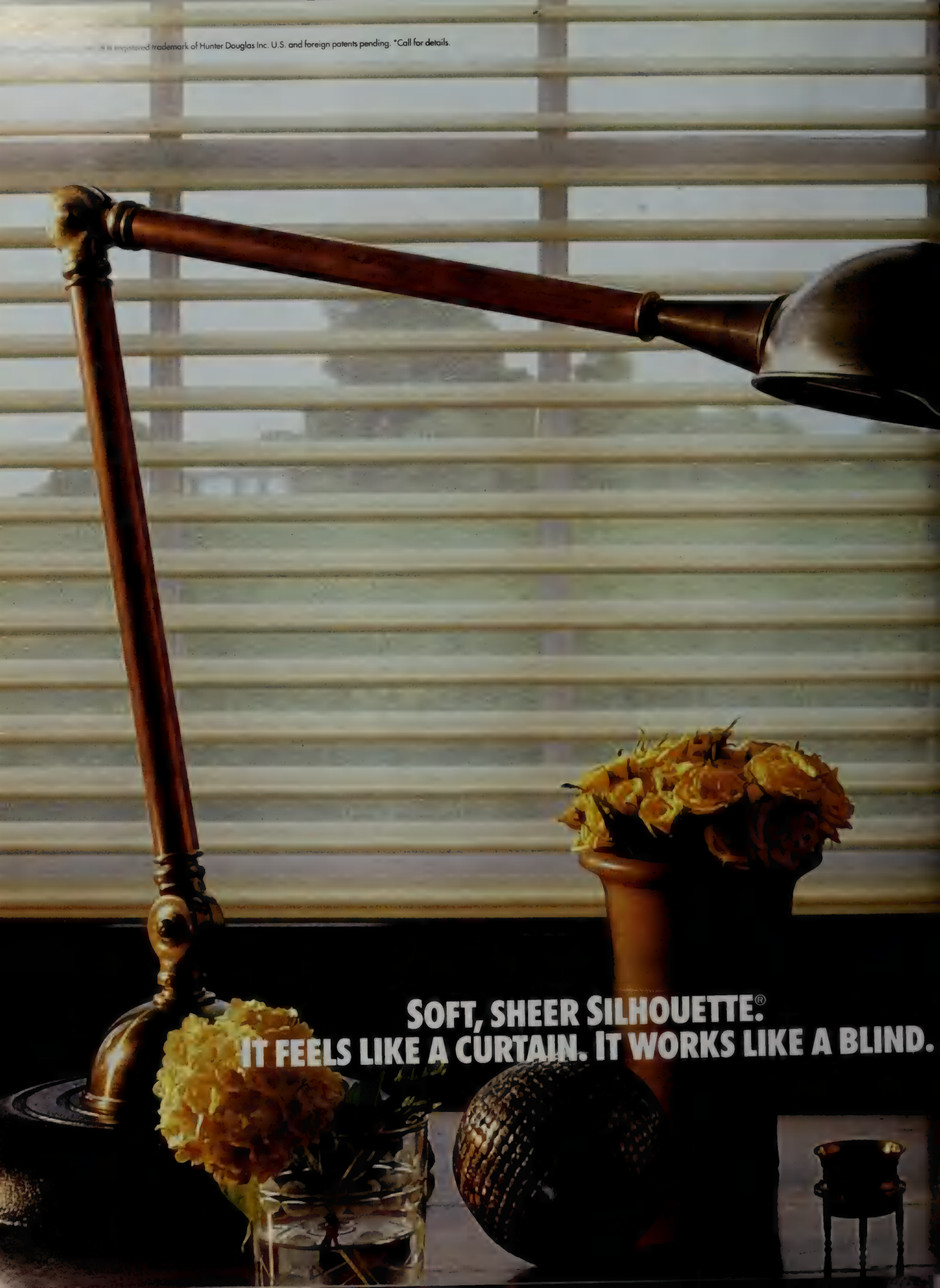
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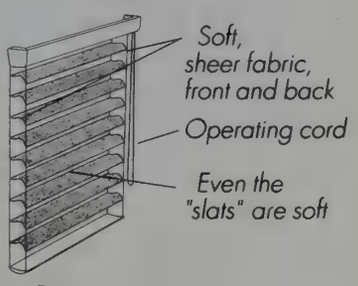

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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

I am receiving *Architectural Digest* as a result of *HG*'s folding. I was going to let the subscription run out. But I can't. The February 1994 issue was outstanding. I am not a designer or artist or architect. I'm a housewife and mom. I read your magazine from cover to cover. The Before, In Progress and After shots were great, the texts were great—everything about the issue was perfect. I'm renewing when the subscription runs out. I don't want to miss a thing!

Michele Y. Heitlinger
Marietta, Georgia

Although I thoroughly enjoy every issue of *Architectural Digest*, I was particularly thrilled with the Before and After issue. What a wonderful concept! I applaud you. Thank you for all the pleasure *Architectural Digest* has given me—past, present and future!

Christina Fazzolari
Brooklyn, New York

I really liked the Before and After photos. Please use this format as much as possible in future issues.

M. J. Rogers
Minneapolis, Minnesota

The February issue is a disappointment. The Before and After pictures are corny. Do you really think your readers need them? This one does not.

Claudette Bidgood
Greenbrae, California

No more Before and After issues—especially when the Before shots are taken after the project has already begun and the In Progress shots are absolutely meaningless.

Carol Sorenson
Bartlett, Illinois

Your February issue was a joy to read. Especially pleasing were the transformations in the Nightingale-Brown House ("Rescuing a Rhode Island Landmark") and at the Corcoran Gallery ("Dusting Off the Salon Doré"). I had the good fortune to attend a reception at the Corcoran several years ago and am glad to see that this jewel is shining once again. Having recently completed renovation and redecoration of my family home, I am appreciative of your Before, In Progress and After photographs.

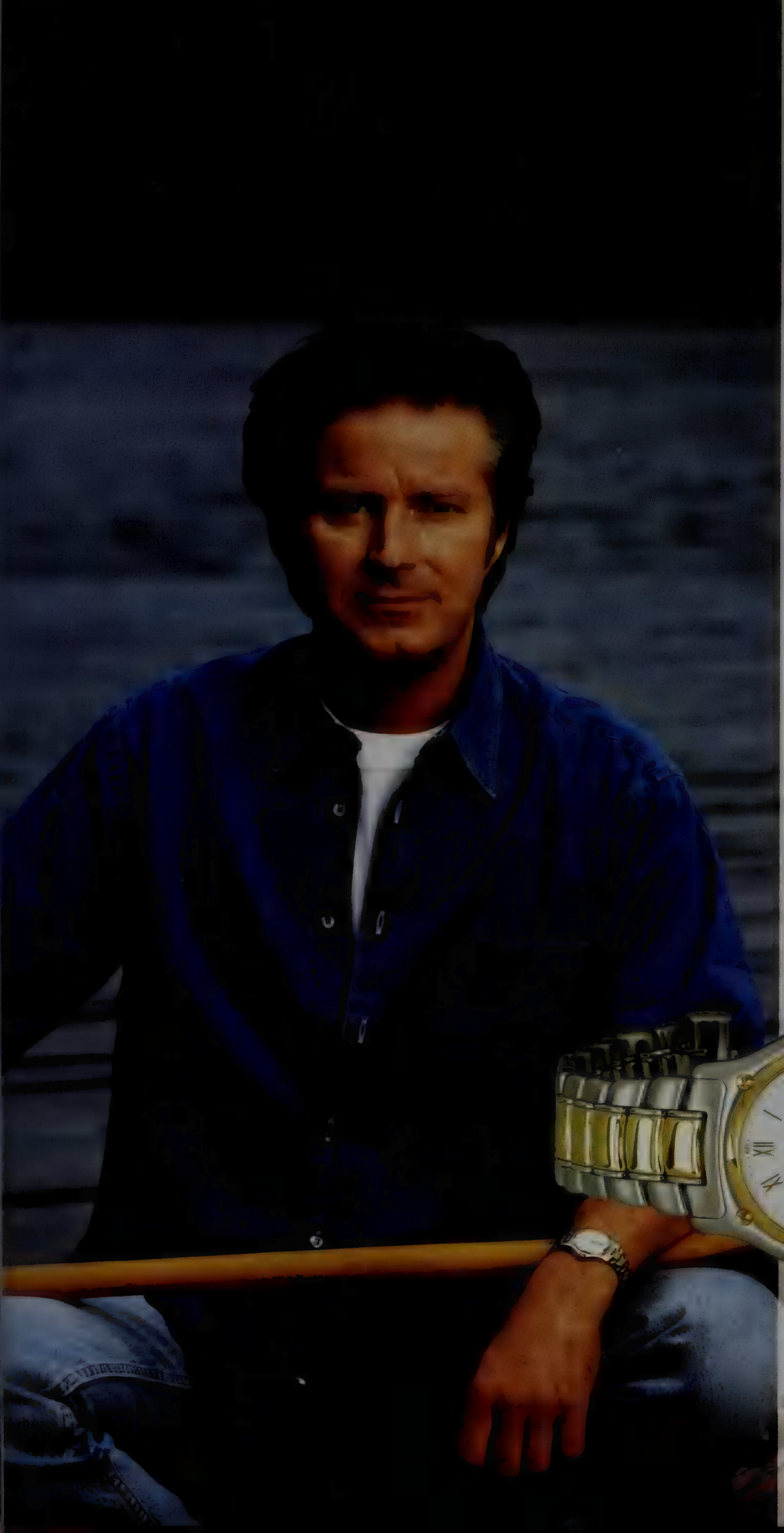
Paul D. Flach
Kenmore, New York

I found the article about the restoration of the Nightingale-Brown House by J. Carter Brown to be fascinating and inspiring. I was particularly impressed with the many pictures featuring craftspeople at work and the mention of their names in the captions and in the text. My own experience has been that it is the dedicated craftspeople who are the crucial factor in a successful renovation. They are not in it for the money, but rather pursue their crafts out of love of the work, which often results in their achieving neither wealth nor recognition. J. Carter Brown deserves praise for acknowledging the talents of those who contributed to the restoration of his ancestral home. It was also refreshing to see siblings display a strong sense of family loyalty. Bravo to all the Brown family members and the architects and the craftspeople who have given the wider community such a treasure in the Nightingale-Brown House.

Sherry H. Jones
Belmont, Massachusetts

The article on Sankeien Garden (AD Travels) by Carol Lutfy in the February issue was both informative and delightful. I enjoy *Architectural Digest* mainly for its ability to blend international and domestic design ideas together creatively.

Renee A. Pistone
Fairfield, New Jersey



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PEOPLE ARE THE ISSUE


JIM MCHUGH

After a month in the country, we return to our international beat in July. In Manhattan, Albert Hadley and Joanne de Guardiola design a penthouse overlooking Central Park, and 1100 Architect revamps a downtown space. On St. Martin, Carleton Varney gives a cottage Caribbean flair. In Japan, a couple fill their vintage farmhouse with folk art, and in Los Angeles, Thad Hayes lends a contemporary edge to his nostalgic style. In Italy, a New York theater couple create an off-Broadway refuge, while on Long Island, Anthony Baratta and William Diamond fashion a campy country retreat. In Ireland, David Hicks brightens up Barons Court for the duke and duchess of Abercorn, and in upstate New York, Carl Sagan sends an old Cornell University secret-society building into a new orbit. Also in July, look for a surprising piece on Frank Stella, who has been blurring the line between art and architecture in provocative ways.

Paige Rense *Editor-in-Chief*


Marc Appleton


DAVID PHELPS

William Hodgins

The View from Martha's Vineyard

"It gave me a chance to return to my architectural roots," says Marc Appleton of designing a retreat for a couple on Martha's Vineyard. Appleton, who worked in New England after studying architecture at Yale, had been practicing in California for twenty years when the opportunity arose to look eastward again. He had always admired the early Colonial and Shingle styles, particularly the rural vernacular of New England. "And having been away for so long, I may have approached this design in a more enthusiastic way than if I'd been doing shingled houses all along," he says. William Hodgins, who created the house's interiors, adds that a "very definable" California-bred enthusiasm was brought to the project by the owners as well. "They have an open, free—call it non-eastern—spirit," he says. "The house had to reflect their outlook: that it's all about fun and isn't the most important thing in their lives." *See page 102.*


SKREBNESKI

Bruce Gregga

On the Michigan Shore

"I've always liked country houses in northern California, or country places in the western part of Illinois," notes Bruce Gregga. "I like the texture and also the fact that they don't need a lot of maintenance." When the Chicago designer was looking for a weekend residence, it was important that it "weather well," he says. He came upon just the place in Harbor County, Michigan—a board-and-batten house set on a golf course and surrounded by towering oaks. Being his own client allowed him the freedom to experiment with the interiors. He covered walls in burlap and five coats of paint and softly glazed the wood ceilings to reinforce the natural grain. "There's a lot of motion in the house," he says, "turned and twisted carved furniture, a lot of movement in the fabric, a lot of primitive-style carvings." Working for himself also meant that he could combine furniture he'd had for years with pieces picked up at local yard sales. "The design isn't static," he says. "It proves that you can take discards and put them together with something of quality." *See page 112.*


ROBERT RECK

Mel Pervais

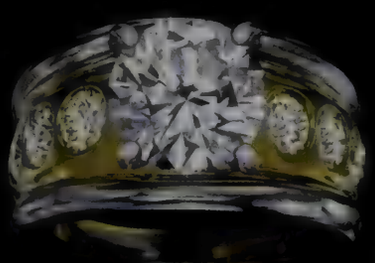
Chief Joseph Ranch

Besides the centerpiece lodgepole pine lodge, guests at the Chief Joseph Ranch outside Darby, Montana, are often treated to a visit to the tepee village, which lies about a mile deeper into the property. "It's as remote as you can get in the wilderness here," says owner Mel Pervais, who hosts luncheon barbecues there or, in special cases, overnight excursions for guests who want to sleep "accompanied by the neighboring coyote, bear, deer and moose that make their home on the ranch." But one needn't travel far to find wildlife—Pervais's bobcat, Toma, can be seen roaming about the main house. Of acquiring such house pets Pervais explains, "You have to get them before their eyes and ears open—then you have about a ninety percent chance of

continued on page 24

"The first time I gave her a diamond ring her hug took my breath away."

I'll always remember that face.
The smile bordering on a tear.
Eyes as lively as the diamond
I nervously slipped on her finger.
And now that we have come
so far together, perhaps it's time to
celebrate that love, again, with a
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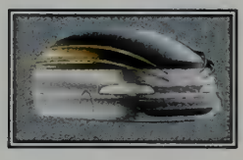
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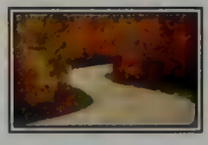
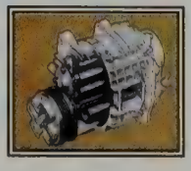
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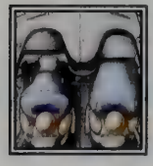
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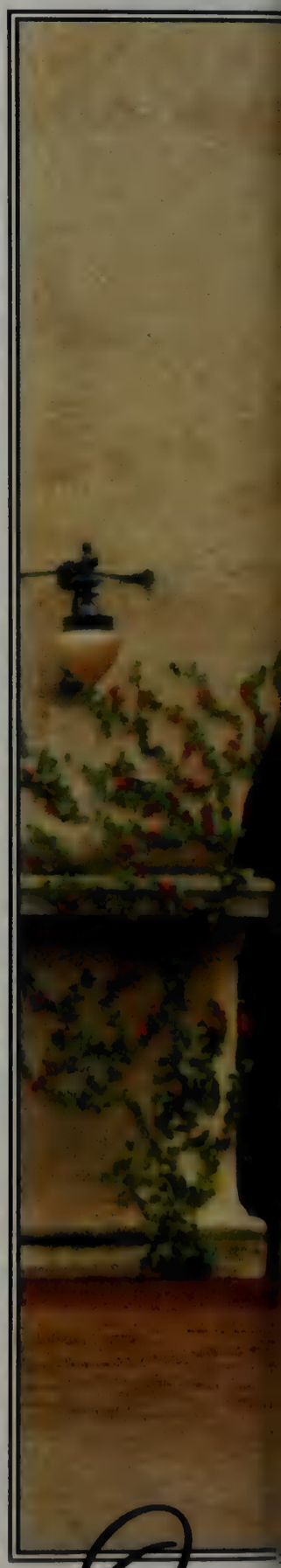
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continued from page 20

getting them domesticated." While he says that veterinarians know little about them, he seems to have learned what matters most. "Bobcats don't meow, they make a slight barking sound. They rumble aloud when they're friendly, and when they don't want you around they have a very distinctive growl. They have a narrow diet—only raw meat and only reasonably fresh. And as nice and gentle as they are, you don't mess with them when they're eating." *See page 120.*


DURSTON SAYLOR

Senator Daniel Patrick and Elizabeth Moynihan

The Senator's Country Seat

Senator Daniel Patrick Moynihan and his wife, Elizabeth, raised three children at Derrymore, their country property in New York State, and their house displays clear evidence of a growing family: Not only have the children's heights been chipped into a wall in the kitchen, but Liz Moynihan has removed a ceiling or two to accommodate her six-foot-five-inch husband. "I also took out the ceiling in the kitchen," she remarks. "But that was to expose the chestnut beams." In Washington, D.C., the senator chairs the Senate Finance Committee and attends to matters concerning his home state of New York. Liz Moynihan, an architectural historian, is busy with such organizations as the Indo-U.S. Subcommission on Education and Culture. But whenever possible, they escape to Derrymore. There, in a one-room schoolhouse on the property, the senator writes—everything from books to newsletters, articles and letters to the editor. And now Liz Moynihan is hoping to persuade him to write a book with her on New York. "He knows more about New York than anybody I know," she says. "It would be about our favorite places. I'd write something, then he'd write something, and each would comment about what the other had written—just like the way we talk." *See page 130.*


DURSTON SAYLOR

Bernard Wharton


DURSTON SAYLOR

Allan Shope

Shingle Style in Connecticut

"The synchronicity was there from the start," says Bernard Wharton of his relationship with a client for whom his firm, Shope Reno Wharton, designed a house on an island in Long Island Sound. Wharton's partner, Allan Shope, had sat next to the client's father at a benefit dinner and heard of the problems his son was having in finding someone to design his house. "I said to him, 'Look, I'm a nice person and a good architect, and so is my partner,' " Shope recalls. "His son was on the phone with us the next morning." "It was an easy fit," says Wharton. "He and I both grew up on the water and love to sail. We share an appreciation for the classicism and quality of old wooden boats, and that extended to what he had in mind for his house." The client recently acquired the world-famous ketch *Ticonderoga*, which was built in 1936 and holds more ocean-racing records than any other boat of its class. "When I heard about the purchase I thought how appropriate it was," Wharton says. "*Ti*'s one of the great boats of all time, and I knew he'd be a terrific caretaker. He'll race it, of course, but it's more of a nurturing thing with him. And a lifelong commitment. Like the house, it's not something he's just going to have for a few years and then grow tired of." *See page 136.*


ROBERT THIEN

Dick and Nancy Sturgis


ROBERT THIEN

Marjorie Shushan



Joseph Hall

High Life in the Low Country

"Southern hospitality is alive and well," says Dick Sturgis, who with his wife, Nancy, recently moved back to the region of his youth. The couple, who owned a ranch in Santa Barbara, wanted a retreat in a different part of the country and had looked at areas of New England, Montana and the San Juan Islands. On a visit to friends in Charleston, South Carolina, they took a four-hour boat trip on the Pocotaligo River, passing Brays Island Plantation. "That did it," Dick Sturgis says. "I'd been away for twenty years, and all of a sudden everything I had loved about the South came rushing back at me." Nancy, a watercolorist, recalls the first time she saw "all that incredible, slow-moving beauty and the constantly changing colors" of the marshlands. "It couldn't help but impact my work." They decided to live year-round in South Carolina and hired architect Joseph Hall and interior designer Marjorie Shushan to create a "true southern place" for them. While Dick *has* come home, Nancy feels that she has as well: "You automatically feel rooted in a place where, when people say 'Come on by,' they mean 'Come on by.' " *See page 144.*


YVONNE DE HAAS JOHN VAUGHAN

Roger Ferris
Joszi Meskan

The Inn at National Hall

For architect Roger Ferris and interior designer Joszi Meskan, the restoration of the Inn at National Hall in Westport, Connecticut, was the epitome of a collaborative project; a large number of people worked with them. In a tribute to all those who helped in the renovation, artist John Wullbrandt, a longtime

continued on page 28

Nina Campbell



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continued from page 24

associate of Meskan's, created a fantasy map that covers the walls in the living room. Some of the geographic entries are readily attributable: "Isola di Ferris," "Forte Meskan," "Arthursburg" (in honor of owner Arthur Tauck) and scores of other namesake archipelagos, points, sierras and seas. "The difference between the design of a private residence and a hotel is like that between a novel and a play," Meskan insists. "The latter is created with a captive audience in mind; it must be theatrical." *See page 156.*


RON BLUNT

Richard Williams


RON BLUNT

José Solís Betancourt

Old Virginia Redux

"Our marching orders—in terms of who, exactly, was to do what—were left wonderfully vague," says architect Richard Williams of an addition to a Virginia cabin that he worked on with interior designer José Solís Betancourt and landscape architects Skip Burck and Carol Brower. "The clients knew that the result they wanted couldn't come from straight delegation, and they encouraged a thoroughly unfettered collaboration between the three disciplines. They were passionately involved and looked for ideas from all directions. We each developed our individual schemes, but at some points it was uncertain as to whose bailiwick was whose. For instance, our office critiqued fabrics and had input on the selection of plants, and the other firms had similar access to what we were doing." "Usually someone designs a house and after that someone else is brought in to do the interiors," Solís Betancourt points out. "So the decorating often doesn't reflect the architect's intentions. This certainly wasn't one of those projects where the thinking was, Oh now that the building is done, let's start figuring out what goes inside." *See page 164.*


ROBERT RECK

Kathy L'Amour

West with Louis L'Amour

From the 1960s until his death in 1988, western writer Louis L'Amour and his wife, Kathy, traveled regularly to the countryside in and around Durango, Colorado. Then in 1983 they bought a thousand acres there. "Having some land was very important to Louis. He hadn't had anything like that," says Kathy L'Amour, who returns to Durango with her two children as often as she can. L'Amour wrote several of his books in the old house on the property, which the couple updated and restored with help from architect Edward Carson Beall and builder Jim Messersmith. "Louis had an amazing energy that he was able to transport onto the page," says Kathy L'Amour. "He wanted first of all to be a storyteller." She and her son, Beau, have found a way to introduce L'Amour's legacy to a new breed of readers: the *Louis L'Amour Western Magazine*, a bimonthly collection of short stories, travel articles and interviews that debuted in January. "Louis got his start writing for magazines—they were his training ground," says Kathy L'Amour. "I see this as a place for young writers to get a start." *See page 180.*


DEREK FELL

Derek Fell

Gardens: A Bucks County Palette

"Since Cedaridge Farm dates back to 1790, I try to maintain an old-fashioned appearance for both the house and the grounds," says noted garden photographer and writer Derek Fell of his and his wife's property in Bucks County, Pennsylvania, which is watched over by their hyperactive Shetland sheepdog, Rex. "I didn't want to destroy the existing natural beauty or wildlife habitat; there is an abundance of turkeys, pheasants and deer in the woods. There are no power lines visible, and most new construction is with fieldstone or cedar. The environment itself dictated what I did with the landscaping. For example, a moss garden evolved in a shady, wooded area that is always damp and moist, and where cushions of moss and clumps of ferns were already taking hold. A low-lying swamp area favored plants such as Japanese iris, swamp hibiscus and astilbes. Without a doubt, however, the biggest influence for my plantings has been Impressionist painters and their gardening philosophies; I've especially played with various color combinations. Now I'll never run out of things to photograph." *See page 188.*


JOHN VAUGHAN

Michael Tucker
Jill Eikenberry

Above the Law in Big Sur

In some ways the lives of Michael Tucker and Jill Eikenberry, stars of the television series *L.A. Law*, mirror the lives of their characters, Stuart Markowitz and Ann Kelsey. Kelsey and Markowitz are married, as are Eikenberry and Tucker, and they work together, as Eikenberry and Tucker do. In fact, Tucker is so right for his part that a masseuse who didn't know him once said, "You have a lawyer head." Tucker, laughing about that analysis, says, "The antidote to 'lawyer head' is Big Sur." At their new weekend house there, the couple indulge in one of their most serious passions, horses. Eikenberry had them as a little girl in Wisconsin, and their present herd of six in Big Sur started from a single horse Tucker gave her as a birthday gift. At the time, Tucker met a professional named Cowboy Dave, and "he taught me 'vaquero style,' " says Tucker, who now also rides. "You learn to ride with arms outstretched and your eyes closed. There's no attempt to 'master' the horse, which appealed to me. It's a process of getting to understand the animal." *See page 194.* □



"Did you ever notice how good he smells?"

GEORGIA: *I finally went out to dinner with him last night.*

JACKIE: *Just the two of you? Where did you go?*

GEORGIA: *Mario's.*

JACKIE: *Mario's? The food is terrible.*

GEORGIA: *I didn't notice. I don't really even know what I ate.*

JACKIE: *Really?*

GEORGIA: *You should have seen him. He was so sweet. He spilled his wine all over my dress.*

JACKIE: *Adorable.*

GEORGIA: *And then when he reached over to give me his napkin, he knocked over his water glass.*

JACKIE: *Hilarious.*

GEORGIA: *Well, it was. We couldn't stop laughing. We just had to get out of there. We laughed all the way back to my place.*

JACKIE: *Your place?*

GEORGIA: *Well, I was soaked. And besides...*

JACKIE: *Besides.*

GEORGIA: *Did you ever notice how good he smells?*

JACKIE: *Frankly, no.*

GEORGIA: *He wears the most wonderful cologne.*

JACKIE: *Dare I ask what it is?*

GEORGIA: *Well, it comes in a box with dots.*

JACKIE: *Dots?*

GEORGIA: *Dots.*

JACKIE: *So. Now we're back at your place...*

GEORGIA: *Jackie, how's your mother?*



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Herrera for Men

Carolina Herrera

New York

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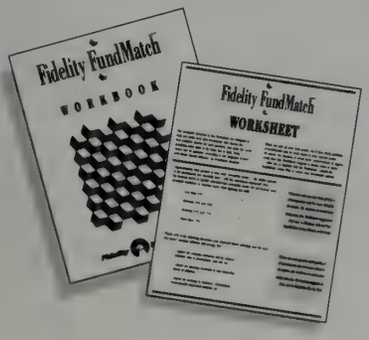
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THE POET'S HUDSON RIVER RESTORATION



BILLY CUNNINGHAM



BILLY CUNNINGHAM

"It so strongly reminds me of my grandparents' house that I must have carried with me the desire to re-create it," says poet John Ashbery (above) of the upper Hudson Valley, New York, house he restored. RIGHT: The 1894 structure is "interestingly eclectic."



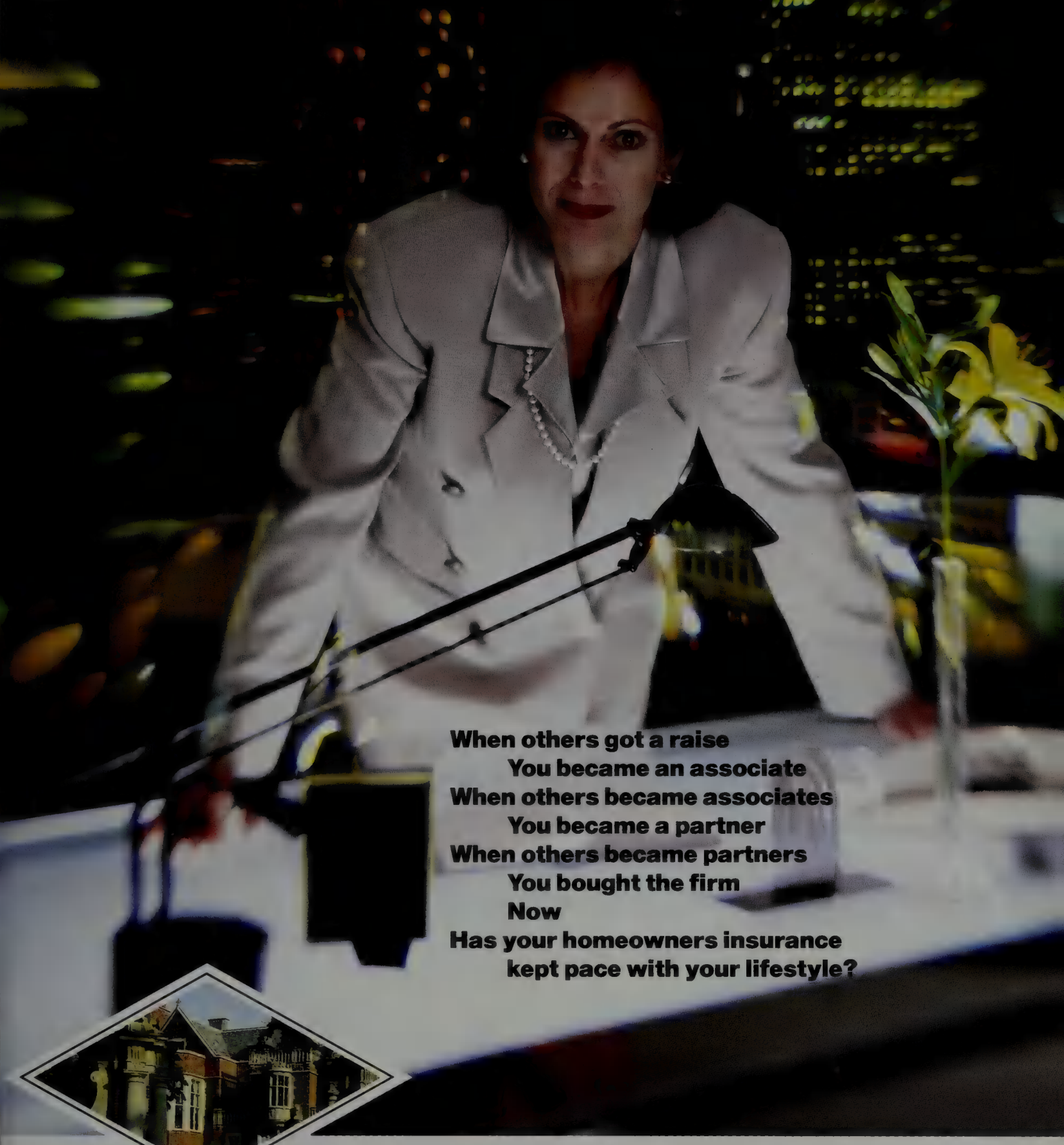
DAVID FRAZIER

"I thought it was my own brilliant idea to fill a house with imitation eighteenth-century French furniture—the vogue in 1890s France," Ashbery says. "Then I discovered that it's a current decorating trend." LEFT: The mantelpiece in the living room is flanked by a 1970s Willem de Kooning lithograph and a Fairfield Porter portrait of Ashbery.

In the late 1970s I decided I needed a place in the country, if only to store books in. I got the idea from Erica Jong, who wrote somewhere that this is the main reason why writers acquire country houses. Writers not only buy books but are constantly being sent them by other writers and by publishers. It's difficult to part with them: Selling them to used-book dealers is bad enough, but throwing them away is as unthinkable as drowning a litter of kittens.

Besides, I *wanted* a house. I envied my friends who had houses in the Hamptons. However, a few trips to area real estate agents convinced me I could never afford a house there that I'd want to spend a weekend in, let alone live in. Better to continue as a freeloading houseguest.

continued on page 40



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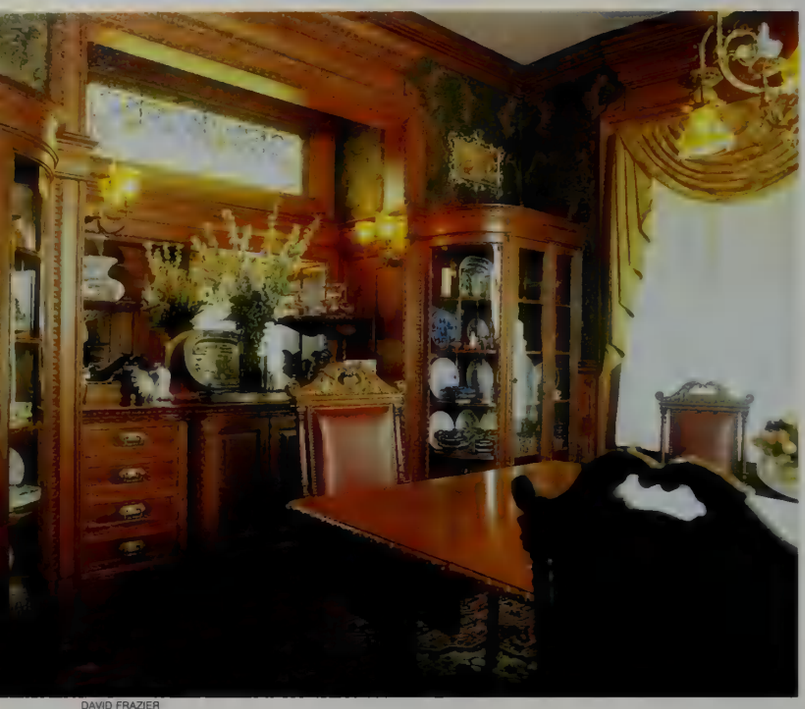
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THE POET'S HUDSON RIVER RESTORATION

continued from page 36



DAVID FRAZIER

ABOVE: The egg-and-dart pattern of the dining table's border is repeated in the detailing on the built-in oak buffet. The Lincrusta Walton wallcovering "was probably tinted after it was installed, and was made to look like cordovan leather," Ashbery notes. Steuben chandelier.



DAVID FRAZIER

ABOVE: "I found a Grueby vase in the cellar," says Ashbery. "It's not the most gorgeous thing in the world, but I knew it was important." The vase is fifth from left on the lower tier of the library mantel. Van Briggle pieces are on the upper ledge; a Dedham plate is in the niche.

Then an acquaintance at a cocktail party mentioned a somewhat run-down town in the upper Hudson Valley where houses could be had cheaply—there was one on the market for six thousand dollars, he said. I went up to take a look at it, but it was a shambles, beyond even the "handyman's dream" category, and I'm far from being a handyman. I forgot about the place but on a whim six months later called my acquaintance, who mentioned a promising-sounding Victorian that had just come on the market. (Actually, it had been on the market for at least a year, I later learned, and was in the "owner anxious to sell" category, though nobody said anything about that.) So one autumn Sunday afternoon I took an Amtrak train ride along the Hudson, looked at the house and found myself, to my own stupefaction, signing a binder.

It's a rather grand-looking house, though architecturally hybrid.

It turned out that the house was reasonably priced, there was a lot of it, and it had remained unscathed since 1894, when the owner of the house next door had it built for his niece as a wedding present. It's a rather grand-looking house, though architecturally hybrid: The first floor is of rough-hewn stone that gives it a Richardsonian air, the second floor is clapboard with Colonial Revival touches, and a conical turret on the third floor is perhaps a Queen Anne flourish. (My theory is that the architect, one Michael O'Connor, whose work in the region is now being rediscovered by local historians, took advantage of this lucrative commission to compile a visual catalogue of all the styles he was capable of working in.) It has the gloomy but somehow welcoming aspect ("a gloom one knows," as I tried to describe it to a friend) of houses in the turn-of-the-century neighborhood in Rochester, New York, where my grandparents lived. I loved to visit their house as a child, and felt a sense of loss when it passed out of the family. I read somewhere that people frequently buy a house that reminds them of their grandparents' home. This one had that advantage, plus the enormous one of being easily reachable from New York by train.

I was so taken with the house that I signed the binder without even looking at all the rooms, a practice strongly discouraged in guides to buying real estate. When I did begin to explore it I found that its elaborate paneling, plasterwork and stained glass were almost intact. The owners apparently never threw anything away: There were even extra parquetry pieces and ceramic tiles in boxes in the attic, and extra rolls of Lincrusta Walton, a Victorian wallcovering meant to resemble embossed leather, which was still in good condition on the dining room walls. The dining room furniture —six leather-upholstered chairs and a massive oak table whose carving matched the woodwork of the room—came with the house. In fact, it would have been impossible to remove the table, which must have been assembled in the room.

continued on page 44



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THE POET'S HUDSON RIVER RESTORATION

continued from page 40



DAVID FRAZIER

"People are surprised that an avant-garde poet lives in a fusty, old-fashioned house," observes Ashbery. "They expect something with more of an edge." ABOVE: The furnishings in the master bedroom were all finds: the chaise at a sidewalk sale, the rug at auction, a pair of 1930s floor lamps and the brass bed at local antiques shops.

The owners, sons of the elderly widow who had died there the year before (the house had passed down through several generations, always on the female side of the family), had no use for much of the furniture—lots of lumpy and styleless armchairs that would do until I had the time and money to buy my own. In the end I grew fond of their generic homeyness and had some of them reupholstered. They now look as if they have always been there, no doubt because they always have.

The oak paneling downstairs and the sycamore paneling in the "library"—so indicated on the architect's plans, which the owners were kind enough to leave me—were badly in need of cleaning, though underneath the grime their finish was still pristine. (The library's small built-in bookcase was obviously not going to be of much help in housing my books. Eventually shelves got installed elsewhere in the house, but the overflow now trickles up to metal storage shelves in the attic.) Upstairs, the woodwork was thrifty pine, hand-grained so convincingly to resemble oak that it was months before I realized it wasn't. There, fresh paint and wallpaper were desperately needed, while the plaster ceiling in the bath, a rococo suggestion of splashing water, was starting to deteriorate.

I didn't know it at the time, but it would be years—ten, to be exact—before this redecoration would be accomplished on the limited budget I was working with. There were hidden "money pits" to deal with first. For example, I could hardly wait to take a bath in the huge claw-footed tub, but on my first attempt discovered that the existing water heater provided barely an inch of hot water for it. So a new heater became the first unexpected priority. Later, though I couldn't afford to do over all four of the bedrooms at once, I decided that the particularly hideous wallpaper in one of them had to be replaced. But stripping the paper revealed a leak in the ceiling, which in turn led to the discovery that the slate roof above it was imperiled by a chimney on the verge of collapse. So scaffolding was erected and the chimney and roof repaired, and the now bare bedroom walls would have to remain that way for several more years. I consoled myself by pinning a sample of a William Morris paper to one wall: Eventually the paper was used in that room.

If I'd known the financial pitfalls that lurked behind the modest purchase price of the house, I would never have bought it, which would have been too bad since I now feel very much at home there, even though I'm still what the locals call a "weekender"—anyway, a long weekender. Upstate New York is where I was born and raised, and though that part of it is two hundred and fifty miles west of where I am now, there is something familiar about the land and the cadence of people's voices that perhaps amounts to "roots." And New York City, where I wanted to be when I was growing up and where I'm still based (I find it easier to write amid the distractions of the city than in the country, where there are so many more interesting things to do, like buying a pumpkin or looking at leaves), isn't far away. So I feel I've successfully collaged two nostalgias—that of the metropolis I never knew until I was an adult and that of the country where I spent my childhood. And nostalgia, if it isn't good for anything else, seems to elicit poetry. □

BELOW: In the guest bedroom, the bed, dresser, side chair and rocking chair are of bird's-eye maple carved to resemble bamboo. The pieces, from Horner, a late-19th-century line, are "much more solid and beautifully turned" than other *faux*-bamboo furniture, Ashbery says. A collection of 1920s glassware rests on the carved wood mantel.



DAVID FRAZIER



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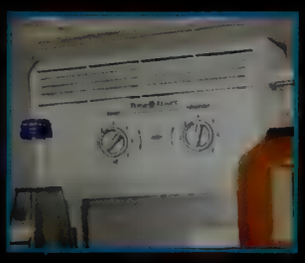
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FOLK MASTERPIECES ON A SMALL SCALE

By Sandi Fox



BRUCE KATZ

Quilts have long been a part of America's collective consciousness. In the last three decades, however, nineteenth-century quilts have moved beyond their familiar roles as objects of personal memory and pioneer myth onto museum walls and into the marketplace, where they are now subject to aesthetic criteria formerly reserved for works on paper or canvas. The same sensibilities, the same extraordinary elements of craftsmanship and design that characterize full-size quilts, were translated almost intact into the smaller quilts that covered the nation's sleeping children. It is those remarkable domestic textiles made for cribs, cradles and trundle beds that are the focus of renewed interest for collectors..

The appeal of quilts made for children is, like the quilts themselves, multilayered: Historically, they are tender artifacts of our material culture that speak of an earlier America and of the changing concept of childhood itself; sentimentally, they seem

Those quilts most desired in full form are, not unexpectedly, those most wished for in small examples.

Crib Quilt, Mennonite, western Pennsylvania, circa 1910. Cotton; 38½" x 38½". Crafted less often than adult-size quilts, crib quilts are relatively rare, many having deteriorated after frequent washings. In a Mennonite example, diamonds interspersed with string stars, pieced from irregularly shaped swatches of fabric, surround a nine-patch central panel. Stella Rubin Antiques, Potomac, Maryland.

continued on page 52



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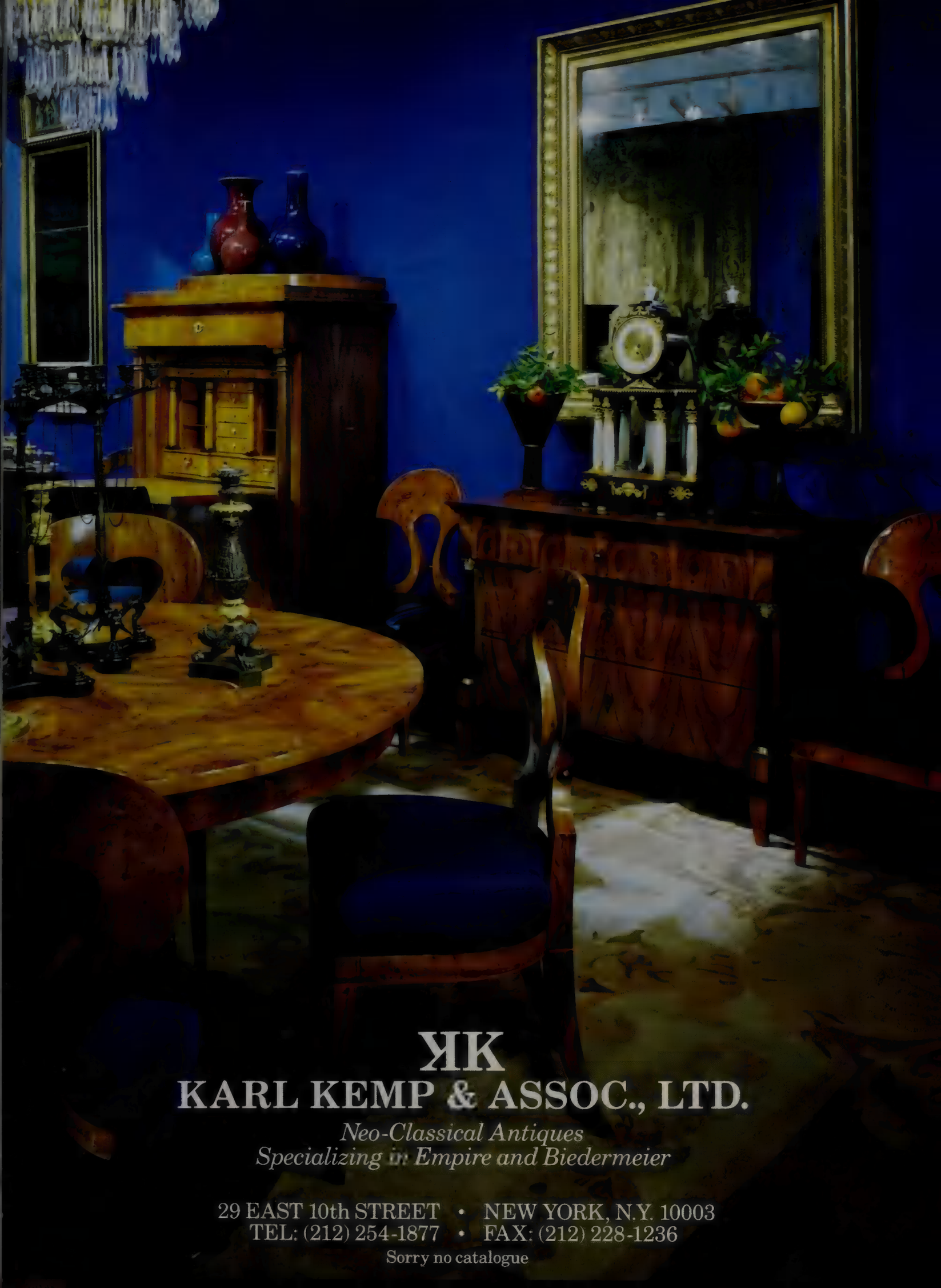
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FOLK MASTERPIECES ON A SMALL SCALE

continued from page 48

Crib Quilt, Amish, Holmes County, Ohio, circa 1930. Cotton, 32" x 41". Overall diamond or "waffle-grid" stitchwork covers a quilt's "Streak of Lightning" pattern and its wide border. Generally devoid of figured patterns or appliqués, Amish quilts derive their appeal from straight-edged geometric compositions and bold juxtapositions of color. Darwin D. Bearley Antiques, Akron, Ohio.

the perfect expression of both duty and delight in a time of increasing interest in "women's work"; physically, they are easier than their adult counterparts to store and to safely and effectively exhibit; and visually, they are absolutely irresistible.

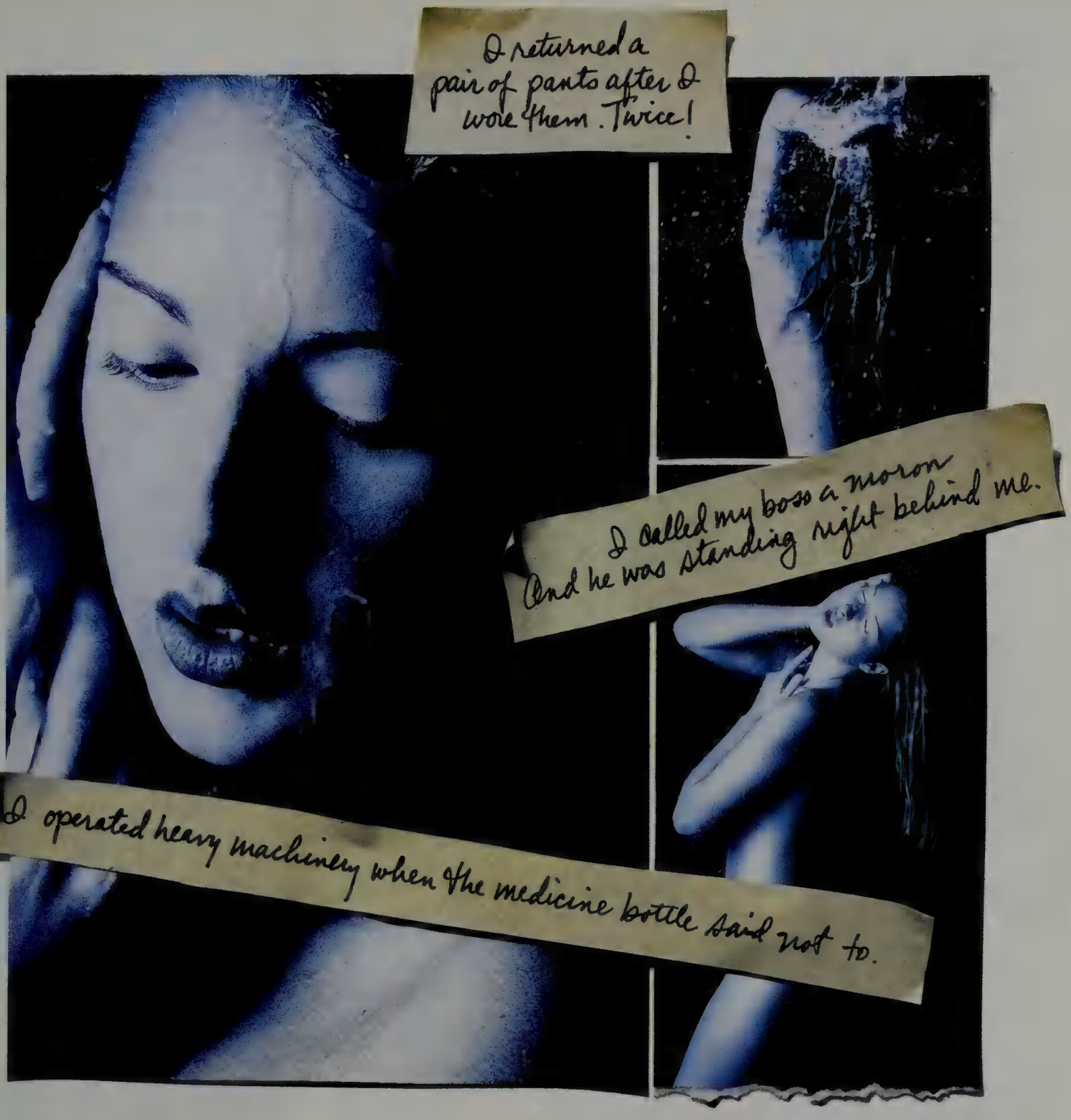
The stylistic preferences worked onto small quilts for children parallel those found on larger quilts. Indeed, with size often their only distinguishing factor, crib quilts are usually adult quilts made small. "There's tremendous aesthetic appeal in a familiar large-size pattern reduced to a small scale," notes New York quilt dealer Laura Fisher.

As with all things fashionable, early-nineteenth-century quilts most often reflected European tastes, and the few remaining children's quilts from that period confirm the quilt maker's delight in early printed and painted cotton textiles. Both large quilts and small became, by fortunate coincidence, repositories of an extensive range of early textiles. They were sometimes worked simply in whole cloth (a piece of Hudson Valley blue resist, for instance, or a segment of a pictorial toile), but more often, bits of chintz dress goods and furnishing fabrics were cut into small geometric pieces and worked into patterns, some of which were quite complex. Larger printed elements such as exotic birds and blossoms, arborescent branches, and pheasants and palm trees were occasionally cut from whole pieces or reserved remnants of chintz and reapplied to a new, plain surface in a technique referred to as *broderie perse*. At other times, acknowledging the period's more classical taste for all-white surfaces, the quilt maker chose to ignore the perceived distraction of printed cloth and to emphasize instead her technical skills, creating with only needle, thread and thimble, and in the smallest of quilted stitches, an arrangement of motifs taken from the vocabulary of designs she shared with other artisans of the period: undulating plumes and leafy boughs, flower baskets and pineapples, lush clusters of grapes and tendrils.

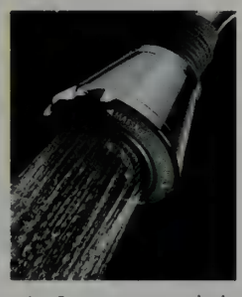
Important pieces have always been scarce, and this is particularly true of small quilts. Stella Rubin, who deals in quilts in Potomac, Maryland, comments, "Over the past seventeen years I have found literally thousands of quilts within a hundred-mile radius, but of those, only about a half-dozen have been truly exceptional children's quilts." Those quilts most desired in full form are, not unexpectedly, those most wished for in small examples,



continued on page 54



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FOLK MASTERPIECES ON A SMALL SCALE

continued from page 52



and fewer of the small were made. Although a significant number of mid-century full-size classical Baltimore Album quilts have come to light, for instance, only one true miniature is known to exist. Its blocks contain many of the distinctive motifs found on the larger version (flower-filled epergnes, coin-handled baskets, lyres, birds within floral sprays), and they are set together and bordered with now deteriorated strips of an acanthus print, the whole then completed with an elegant knotted fringe. This outstanding rarity was donated to the Los Angeles County Museum of Art by the family through which it descended.

"In most categories," Rubin says, "the collector should be prepared to pay at least one thousand dollars for a nice example. Most of the finer pieces fall in the three-thousand- to six-thousand-dollar range, with ten thousand dollars being near the high end. As with any truly unique object, there are no price guides for the extraordinary. If they are comparable in rarity, complexity, pattern, workmanship and condition, large and small quilts should be comparably priced."

Fine examples of the broad, bold pieces of saturated color worked by the Amish in Lancaster County, Pennsylvania, are among the most sought-after quilts, but nineteenth-century examples in children's sizes are virtually nonexistent. Those made by the Amish in other areas and in the earlier years of the twentieth century are also desirable. Fifteen years ago, "a picker knocking on Amish doors might open up a blanket chest to find a child's quilt folded on top," says Akron, Ohio, dealer Darwin Bearley. "Those were less useful and often the first to be sold, and within five to ten years most of the family-held Amish crib quilts had been bought up." Bearley notes that quilts are generally less costly when purchased closer to their source, and explains, "In my current inventory of midwestern Amish crib quilts, prices range from twelve hundred to thirty-five hundred dollars for strong examples. The most expensive is a circa 1935 piece in excellent condition, made special by its asymmetrical color scheme and painterly qualities."



ABOVE: *Crib Quilt*, circa 1875. Cotton; 37" x 35". Aptly titled "The Scenes of Childhood," a quilt has appliquéd and embroidered motifs that illustrate objects associated with the nursery—a ball, a rocking horse and children's pets. The features of the children, who are dressed in costumes of the early 1870s, are detailed in ink, and several of the blocks are narrated with childlike phrases such as "Grandpa ride first." America Hurrah Antiques, New York. RIGHT: *Crib Quilt*, circa 1830. Cotton; 42" x 36". Prominent among scattered botanical images, some executed in a complicated reverse-appliqué technique, is a bird with featherstitches embroidered on its tail. Shelly Zegart, Louisville, Kentucky.

continued on page 56

JENN-AIR ADMITS THAT TO EXPLAIN CONVECTION COOKING, WE CONDUCTED TESTS WHERE THE RESULTS WERE SLANTED.

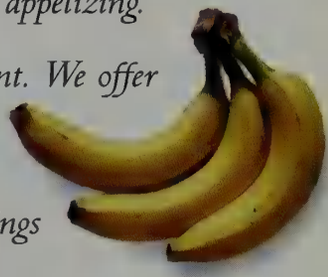


The Competition



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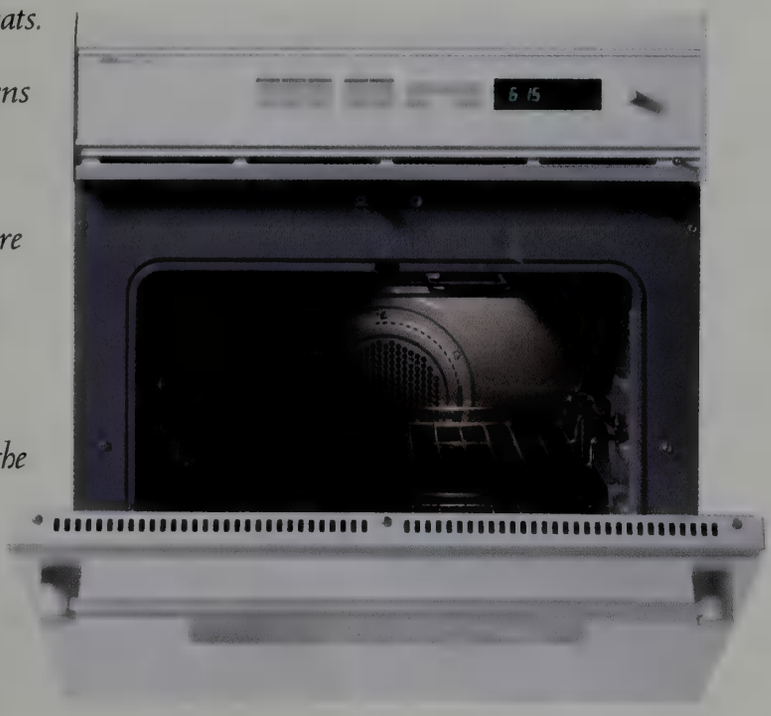
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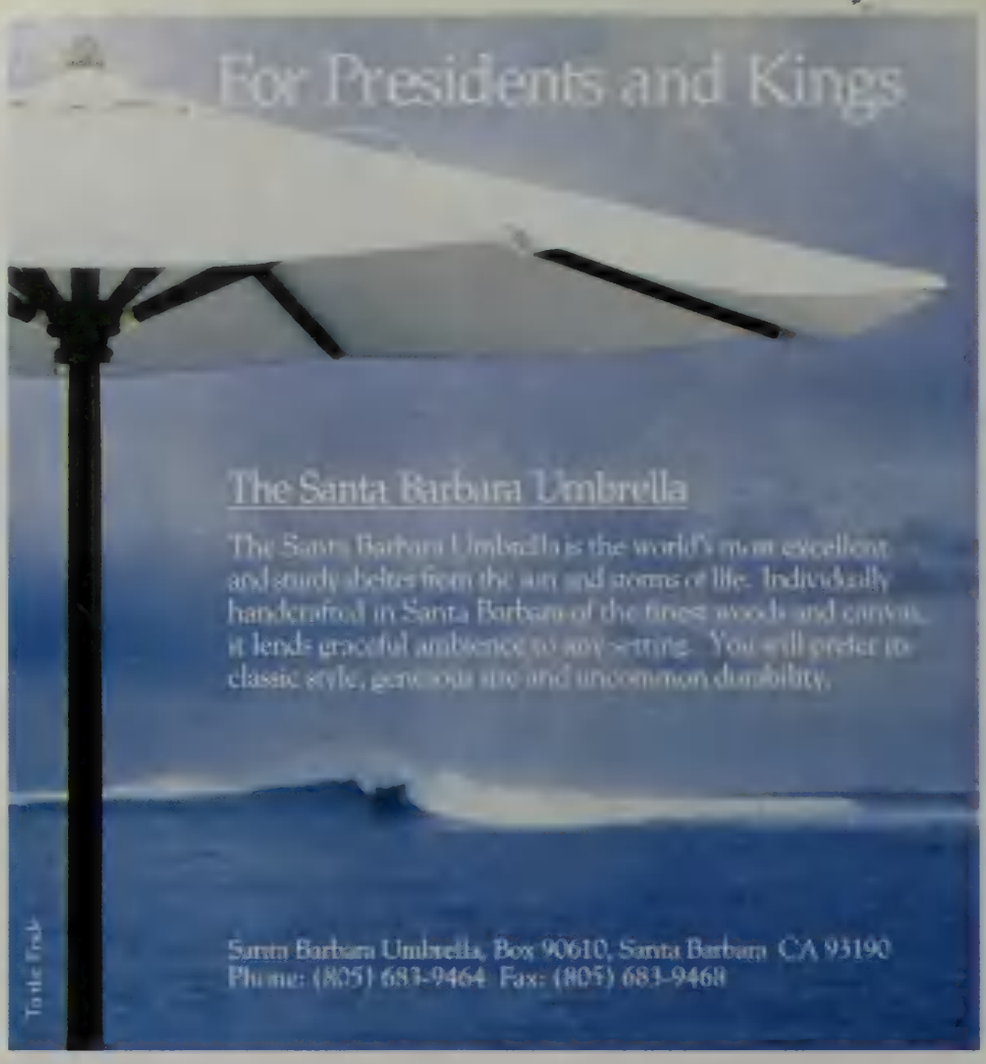


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CRIB QUILTS

continued from page 54

At a time when it is increasingly unusual to see any really important small pre-1850s quilts, especially floral or figurative appliqué, come new to the market, it would be a great challenge to duplicate in size and significance what is generally regarded to have been the finest personal collection of children's quilts, that assembled by Irwin and Linda Berman in the mid- to late 1970s. The collection as a whole was characterized by remarkable depth and diversity, and it was subsequently given to the Baltimore Museum of Art.

Determined collectors today may find themselves waiting long periods for something particularly rare to reappear on the market from an established collection. That increasing degree of difficulty, however, can also serve to heighten the excitement of collecting. In Louisville, Kentucky, Shelly Zegart finds among her clients "a whole new group of collectors in smalls, some who previously collected 'large' and others new to the market." Joel Kopp of America Hurrah Antiques in New York notes that although the number of available quilts has diminished, "the opportunity for the serious collector to develop a high level of connoisseurship has expanded during the last two decades." He adds, "A growing number of publications and exhibitions provide the collector with a variety of visual references."

Determined collectors may wait long periods for something particularly rare to reappear on the market.

By the middle of the nineteenth century most American quilts had become truly American, cut from more common cloth such as bright calicoes and worked with simple, clear patterns and vigorous designs. When

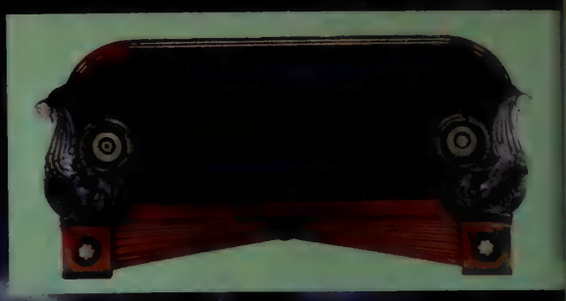
continued on page 60

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FOLK MASTERPIECES ON A SMALL SCALE

continued from page 56

Crib Quilt, New York State, 1851. Cotton; 54" x 43". In the 19th century quilting bees were a popular social pastime, with quilts commemorating every rite of passage: births, engagements, marriages and deaths. A central mosaic with appliqué lettering, perhaps denoting the year of the recipient's birth or the year the quilt was completed, is highlighted by multiple borders of complementary materials, both pieced and plain. Thos. K. Woodard, New York.



"There's a whole new group of collectors in smalls, some who previously collected 'large.' "

quilts are worked in a smaller size, both the aesthetic and the emotional response to them can be particularly intense. New York dealer Thomas K. Woodard often finds "in only a single square yard a wonderful and unique embodiment of the American spirit."

As in furniture and other objects made small for a child's size or an adult's delight, a true miniature bears proportionally correct elements of the larger source that inspired it. Many children's quilts from the middle to the end of the nineteenth century and into the twentieth are less perfectly sized down, and some suggest the eroding effects of the Industrial Revolution on handwork, but a significant number were nevertheless made "right" by a wonderfully intuitive manipulation of scale.

A quilt collector willing to match the persistent and exuberant effort of the quilt maker will find an object of absolute pleasure and, occasionally, of absolute perfection. □

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AD TRAVELS: MAINE CHANCES

ON THE ANTIQUES TRAIL WITH DESIGNER KARIN BLAKE

By Steven M. L. Aronson

"To me Maine is still unspoiled," says interior designer Karin Blake. "Its beauty and charm add to the fun of antiquing." RIGHT: "The town of Wiscasset defines picturesque."

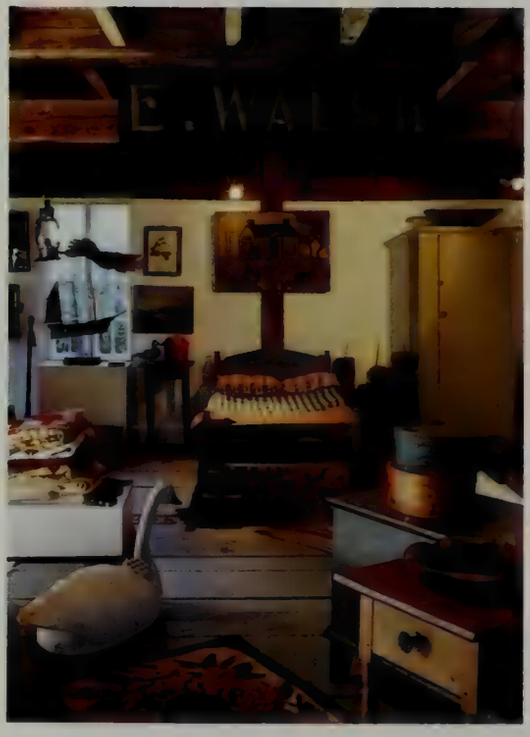


BELOW: "Priscilla Hutchinson Antiques in Wiscasset has interesting things like early American primitives, painted furniture, folk art, samplers and architectural elements."



PHOTOGRAPHY RICHARD MANDELKORN





Collecting begets collecting. California-based designer Karin Blake started going to Maine in her early twenties to visit her then in-laws, who had founded *Down East Magazine*. "They literally launched it from their kitchen table," she says, adding, "They loved antiques—over the years they accumulated barnsfull—and they would take me with them to auctions and shows." Soon Blake was collecting folk art and primitive painted pieces herself—ironically, the kind of game boards, weathervanes, birdhouses, decoys, rocking horses and Shaker boxes she'd grown up taking for granted in Bucks County, Pennsylvania. As the poet Randall Jarrell once wrote: "Imprinted upon me / Is the shape I run to."

ABOVE: "Priscilla Hutchinson is a relative newcomer to the antiques area on or around Main Street, but she's a welcome addition," notes Blake, right, who inspects a pantry box with her. Quilts are arranged about the room. LEFT: Early-19th-century chests, side tables, a cupboard and a bed all have original paint.

continued on page 64



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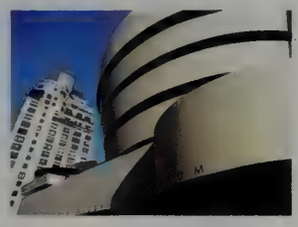
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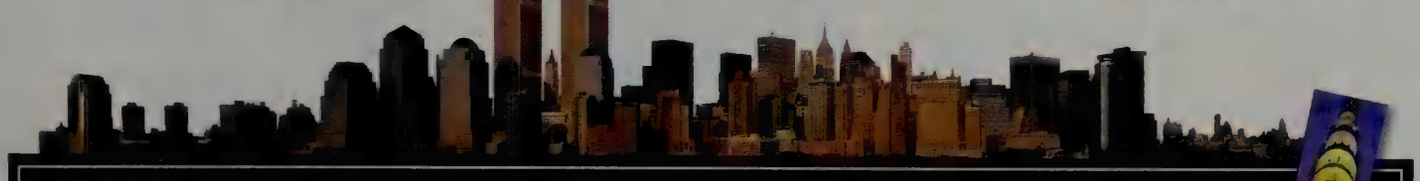
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ON THE ANTIQUES TRAIL WITH DESIGNER KARIN BLAKE
continued from page 62





ABOVE: Grouped near the fireplace at Patricia Stauble Antiques are a drop-leaf table and mismatched Windsor chairs. The pewter coffeepot is 19th century. A circa 1820 portrait is displayed above the hearth.



TOP: "Patricia Stauble Antiques was one of the first stores I stopped in at when I began coming to Wiscasset years ago," says Blake. "I've learned a lot from its namesake owner."

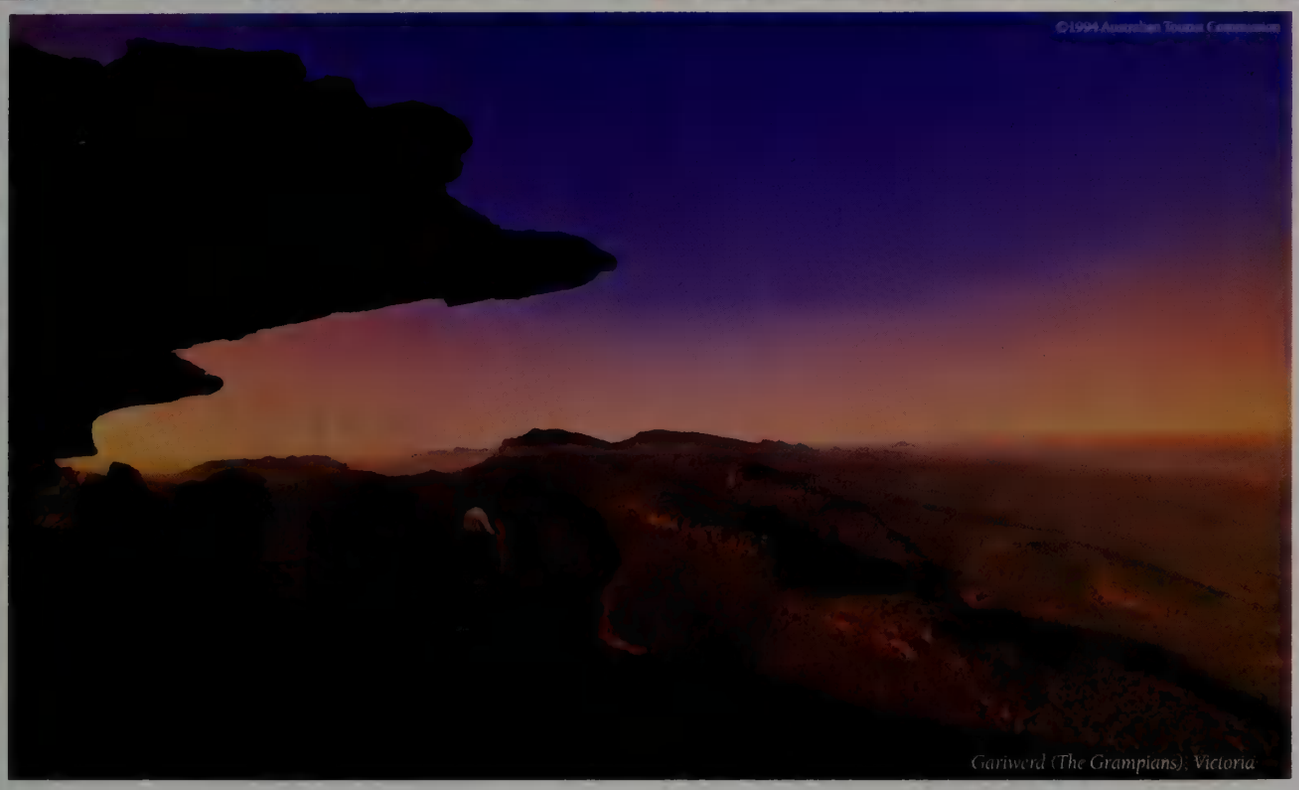
ABOVE: "Every room at Stauble's is filled with antiques, even the kitchen! She has painted furniture and terrific hooked rugs." A wooden eave ornament hangs on one wall.

These days Blake goes back to Maine ritually two or three times a year, to shop for her clients as well as herself. The town she heads for is Wiscasset, which has a particularly rich concentration of antiques shops—and natural beauty besides. "I love the church on the hill, the view of the water," she rhapsodizes. "It all looks like something from the past." It does: Wiscasset, as how few other small towns, has taken care to keep its quiddity—there's not a T-shirt shop, a McDonald's or a Laura Ashley in sight, and it still has the town-meeting form of government. With its graceful eighteenth- and nineteenth-century houses (many of them still lived in by descendants of the original owners, and all of them within strolling distance of each other), it is widely held to be—and indeed calls itself—the prettiest village in Maine. Wiscasset's utmost heritage is the sea; in the wake of the Revolutionary War it became a shipping center much favored by sea captains and traders, and the name itself is an anglicizing of the Indian "Whichacascke," which means "Meeting Place of the Three Tides."

Wiscasset today is no slumberous old seaport; it's a mecca for people from all over the country seeking good Americana. Karin Blake's first stop on a recent pilgrimage there was Priscilla Hutchinson Antiques, set up in an old coach house on aptly named Pleasant Street. In the old days, of course, the carriage was parked in the middle of the room, the horses were shown to the four box stalls, and the hay languished upstairs. Today the place is stocked wall-to-wall with hooked rugs, quilts, samplers, painted furniture, primitive portraits, ship models, and columns and surrounds from old houses. Hutchinson describes herself as "the new kid on the block," having moved there from Connecticut only four years ago because "I wanted to be in a small town on the coast and I wanted to be near other dealers—business brings business." On this last trip Karin Blake bought an 1850s rocking horse for herself, and for a client a nineteenth-century dry sink that had been painted "screaming turquoise" sometime after the original red. "They were used to scrub vegetables in, but they're wonderful in entrance halls as a receptacle for

continued on page 66

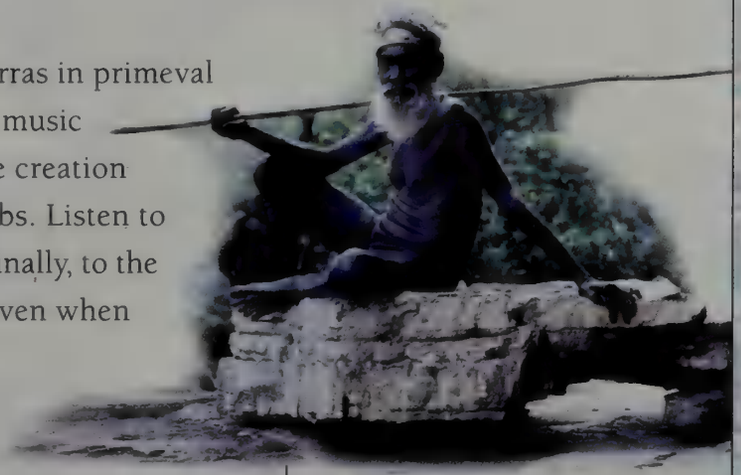
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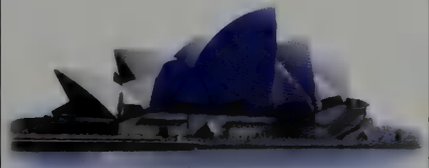
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ON THE ANTIQUES TRAIL WITH DESIGNER KARIN BLAKE

continued from page 64



keys or a place to put flowers," she says.

From Patricia Stauble, over on the corner of Pleasant and Main streets, Blake has bought a lot of spongeware over the years. "Pat's prices are very good—half what they'd be in Los Angeles," she points out. This time around the designer snared a "very folky" hooked rug with birds on it. Stauble sums up her shop this way: "Anything you decorate an early home with, I deal in." There's something for sale in every nook of the early dollhouselike dwelling she herself calls home. ("It's been moved a few times—at one time in the nineteenth century it was right down by the water.") One stumbles into Stauble's cluttered kitchen, which holds among other things her cherished heart collection—heart-encrusted salt boxes, an iron heart, and tramp art with a heart. The barnlike rooms beyond contain textiles, ship shadow boxes, half-hulls, some early dolls and a long pan used for making maple sugar that Stauble suggests someone could employ as a planter. The two-piece corner cupboard with its original salmon paint won't be there long, she predicts: "Anything with good early paint walks right out the door." Karin Blake, while grumbling that antiquing in Maine has gotten progressively more competitive—"A good cupboard is now seven or eight thousand dollars"—acknowledges that it's still the only place she can find big pieces that are not overly expensive. Today painted furniture is even hard for dealers to come by. Stauble recently decided not to limit herself to country. "I just bought my first set of Victorian furniture," she declares.

On Stauble's dining table sits an arrangement of old silk fruit, flowers and leaves filially labeled "Mom." "It's a Doris Stauble original," she an-

ABOVE: "Two At Wiscasset is a delightful shop," says Karin Blake, who sits on the front porch examining an old lantern. "Owner Doris Stauble, Pat's mother, was one of the pioneer antiques dealers in town." RIGHT: "I purchased the blue door for my guesthouse." BELOW: "Doris has wonderful early American furniture." Her Shaker pieces include the black basket atop the cupboard, the large red bucket and the very rare blue basket on the table.



continued on page 70

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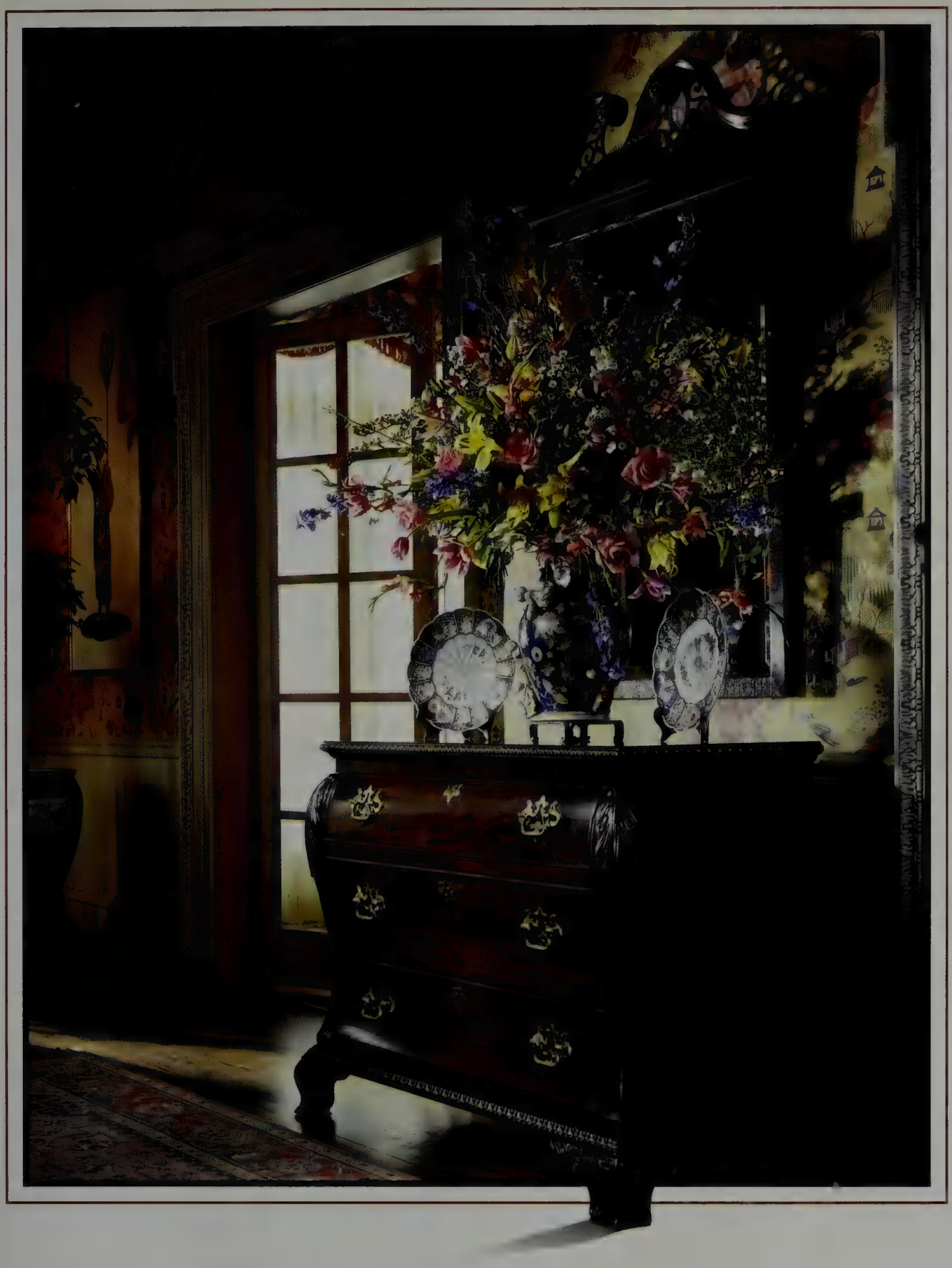
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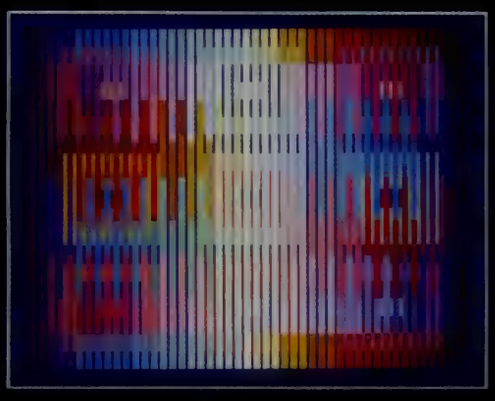
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Serigraph, 1991



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Serigraph, 1993

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Morris Shapiro, State Licensed Auctioneer #NR1229
Park West Gallery Auction Company #NRCO-1230
City Business License #019899LGB

Cambridge, Massachusetts — Sat 8pm/Sun 3pm
Boston Marriott Cambridge — May 28-29
Morris Shapiro State Licensed Auctioneer #00954, City Licensed

Columbus, Ohio — Fri 8pm/Sat 8pm
Hyatt Regency Columbus — June 3-4
Gary Turla State Licensed Auctioneer #4719, Park West Gallery State Company #471, City Licensed

Dallas, Texas — Sun 3pm/Mon 8pm
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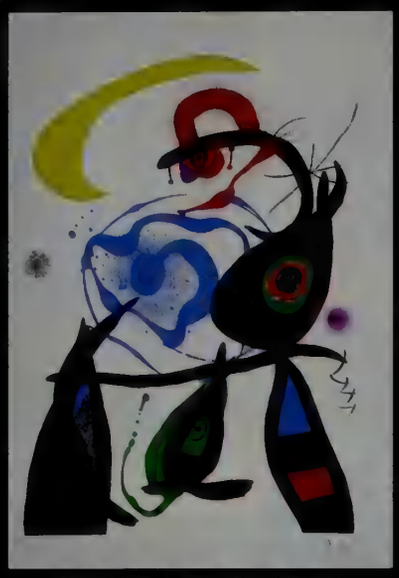
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"Flower Blossom Lady,"
Acrylic on paper, © Peter Max, 1993

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ON THE ANTIQUES TRAIL WITH DESIGNER KARIN BLAKE
continued from page 66







ABOVE LEFT: "Wiscasset's Marston House was once a captain's residence," says Karin Blake. "It's now an antiques store and a small bed-and-breakfast." ABOVE RIGHT: Blake and owner Sharon Mrozinski have coffee. "She has the best taste," says the designer. LEFT: Above the mantel is a hooked rug. The cat-shaped beanbags came from a carnival. "The real shop cat is named Woolsey."

nounces. (So for that matter is Pat herself—Doris is her mother.) The elder Stauble is a past master at such arrangements and the present mistress of a whole warehouse of dressmaker and millinery trimmings. She bought her 1790 house on the corner of Main and Summer streets in 1973 "so that Pat and I could have a shop together—that's why it's called Two At Wiscasset—which we did for a long time. We were among the first here, and now this place is all dealers." A good thing, too—to hear Doris Stauble talk. "The dealers are the ones who are saving the town, because there are so many of us and we're all restoring our houses," she laughs. She sells pottery, china and primitive paintings, but her specialty is painted furniture: "anything with the old paint—that's always been my great love." She, too, speaks





ABOVE: Circa 1860 pantry boxes, a stack of rolled Shaker seat tapes and a tricolor Indian basket are gathered on an 1860 pie safe with original paint. RIGHT: A circa 1825 apothecary chest rests before a hanging 1850 Maine summer quilt. The 1840 one-drawer stand also comes from Maine.

continued on page 72



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ON THE ANTIQUES TRAIL WITH DESIGNER KARIN BLAKE
continued from page 70



farmhouse, so I'm buying as many old doors, floors and mantels as I can to give it some character."

With mother, unlike with daughter, the selling stops at the kitchen door. "Doris has one of my favorite wood bins in there," Blake laments. "It's huge and it's a wonderful blue." Doris Stauble divulges that if she ever does decide to sell, she'll let it go to Jamie Wyeth, who's had his painterly eye on it for years. In her two decades on Main Street, has she detected any trends? "It used to be mostly older darkly of diminishing reserves. "I remember when nobody wanted it. They called me a kook. Everybody in the state of Maine was refinishing anything they could get their hands on. I used to have to plead with them to sell to me as is. An out-of-state dealer came in the other day and I was wailing as usual about the unavailability of the old paint and he said, 'But Doris, you're the one who started the whole damn thing, so don't complain.' "

On Karin Blake's latest visit to Doris Stauble's shop she purchased an early pencil-post bed and a painted Shaker basket; on a previous trip she'd bought a green bucket for her client Candice Bergen to use in her Los Angeles house to store firewood. "I also bought a beautiful Shaker-blue cupboard door for the house my husband and I are building in Montana," Blake confides. "There's nothing worse than a new

ABOVE: "You never know exactly what you're going to come across at Nonesuch House Antiques in Wiscasset," says Blake, seated with Barbara Haskell, owner Terry Lewis's business partner. "Terry carries whatever he's attracted to and finds from all over the world, not just things from New England." BELOW: The eclectic arrangement includes a ship's blueprint, an antique baby carriage, a 19th-century settle, a late-19th-century rocker and a 19th-century mirror. BELOW LEFT: A Mickey Mouse cutout stands amid a gaggle of wood decoys.





The town she heads for is Wiscasset, which has a particularly rich concentration of antiques shops—and natural beauty besides. "It all looks like something from the past."

continued on page 74

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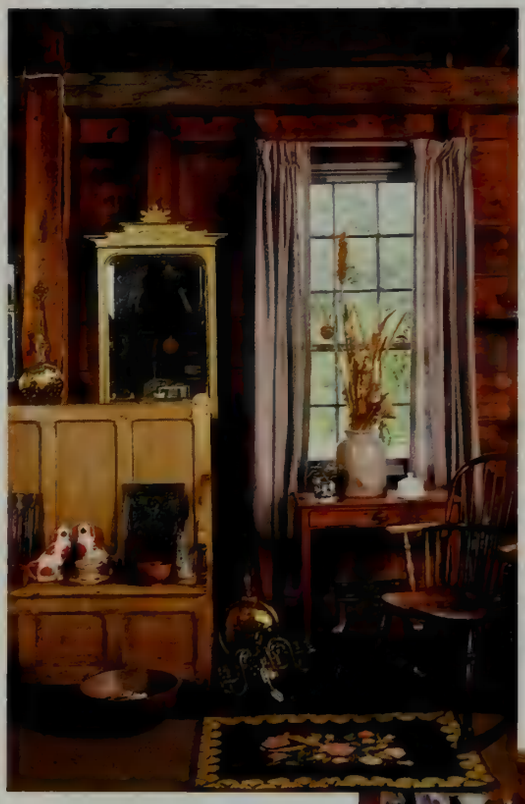
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ON THE ANTIQUES TRAIL WITH DESIGNER KARIN BLAKE
continued from page 72



RIGHT: A view across the Sheepscot River takes in the house and antiques shop of Constance H. Hurst in Sheepscot, outside of Wiscasset. "This area reminds me of the English countryside," says Karin Blake.

BELOW: "Hurst has lots of brass and china from England, things I would call English smalls." On the settle is a pair of Staffordshire dogs. BELOW RIGHT: George III–style country chairs frame a 19th-century pedestal table. At left is a child's Windsor chair.



people buying, but now there's a lot of young," she clucks approvingly.

Karin Blake, now moving with a surge of acquisitive purpose, heads down Main Street toward Middle, to visit an old dealer friend from California, Sharon Mrozinski. "Sharon's shop was in Carmel Valley—it was one of the few out there with early American folk art and furnishings," Blake fills in. Mrozinski contends that the reason she sold New England things in California is that it gave her an excuse to go to Maine to shop. "Of course, when I was coming from California I was everyone in Wiscasset's friend because I bought," she says, adding, "Actually, the dealers here are a marvelous strong community—I look at it as a sort of collective in a village. *Each* of us is eager for people to visit *all* of us." The Mrozinskis are only the fourth family to own their Federal sea captain's house since it was built in 1785. "People would say, 'Oh, you bought the Marston house,' " she recounts, "so when we were looking for a name for the shop, my husband said, 'Let's call it the Marston House.' Somehow that made our converting



continued on page 78



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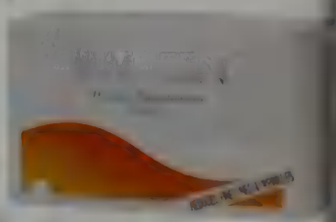
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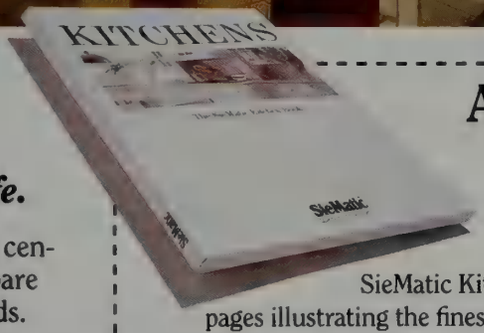
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continued from page 74

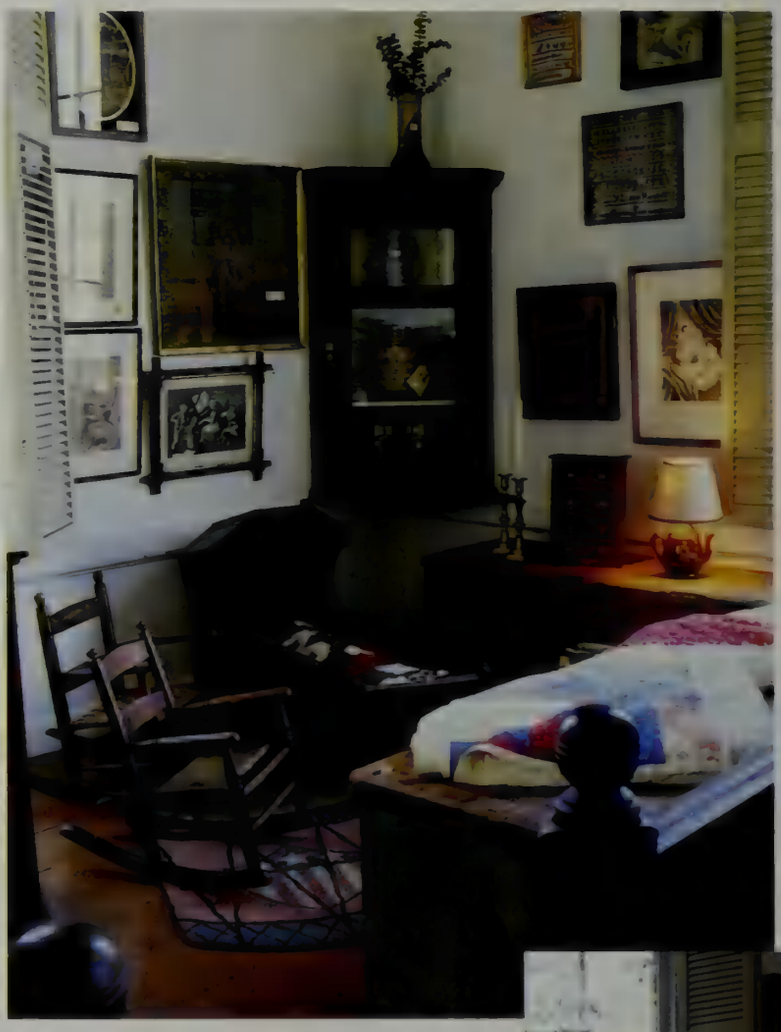


ABOVE: "The 1840 building that houses the Ditty Box antiques store in North Edgecomb, which used to be a church, has always intrigued me," notes Karin Blake.

part of it into a business a little easier."

Sharon Mrozinski's shop is invitingly laid out, one could even say artfully installed. In addition to early painted furniture and painted smalls, she sells quilts, decoys, architectural and garden implements, weathervanes, birdhouses and antique textiles. "My textile clients are American and European designers—both interior and fashion designers," says Mrozinski. "They buy the fabric for inspiration." Over the years Blake has acquired a late-eighteenth-century sawbuck table, a twenty-five-drawer apothecary chest and a passel of birdhouses from the Marston House, but there, as everywhere else it seems in Wiscasset, some of the best pieces are the owner's own. "I bought a tavern table that wasn't for sale right out of Sharon's kitchen," Blake crows. Mrozinski shrugs good-naturedly, "I'd probably spent more that day than I took in.

Maine is still the only place she can find big pieces that are not overly expensive.



Karin usually hits me at a very weak moment—her timing is incredible. She positively besieged that table. I still have a hole there." Blake adds wickedly, "Sharon's husband says he holds his breath now when he hears I'm coming."

The Marston House carriage house, just a few steps across a bed of white cosmos, functions as a small bed-and-breakfast, its two stylish bedrooms



"The Ditty Box is especially known for samplers, pewter, Staffordshire, and Currier and Ives prints. The setting that embraces it all makes a stop here even more enjoyable." ABOVE RIGHT: A baby's cradle and pair of children's rockers are near a corner. RIGHT: Blake and owner Muriel Lewis inspect a sampler.

continued on page 80

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continued from page 78



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OUTSIDE WISCASSET

6. Constance H. Hurst Antiques
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English period furniture and accessories

7. The Ditty Box
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North Edgecomb
207/882-6618
American antiques, Currier & Ives prints and Staffordshire





"I feel sentimental about Maine," says Blake. "I try to visit several times a year." TOP: Fishing boats navigate the Sheepscot River. RIGHT: "Red's Eats in Wiscasset has the state's best lobster rolls and fried clams," says the designer, lunching with Sharon Mrozinski from the Marston House.



continued on page 83

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ON THE ANTIQUES TRAIL WITH DESIGNER KARIN BLAKE
continued from page 80

designed by Sharon and Paul Mrozinski. An architect, Paul also designed (and runs) a gourmet foods/wine-cheese-and-coffee store across the street called Treats, which Blake certifies is "great for a steaming cup of espresso if it's raining, or an iced one if it's hot out."

Nonesuch House Antiques—"Don't go there looking for a specific thing, go to be surprised," the designer advises—fills to overflowing a three-story white Federal shipmaster's house off Main Street, on Middle. The shop is only seven years old, but its proprietor, Terry Lewis, has been selling antiques for twenty-five. "I used to be in Boothbay Harbor, it was being Coney Islanded to death." Just how did his shop get its archaic name? "Well, Henry VIII called the cottage he'd built for his dalliances Nonesuch House, because when he was asked by his wife whether it was true that such a house existed, he replied, 'There's none such house,' " Lewis chuckles. His wares are arranged with no rhyme or reason—"If something fits, I just put it there; people love to dig around." On an earlier trip to the shop Blake picked out some old cobblestones to use for borders in the garden of her Malibu house (see *Architectural Digest*, May 1992). Lewis had bought up fourteen thousand of these circa 1880 stones in Bangor four years before; the seller was a one-armed man named Finny, who had been the demolition contractor when the Bangor railroad terminal was torn down in the 1950s. The three thousand stones Lewis has left are piled in front of his shop, waiting to lead someone aside from Karin down a garden path. Blake sighs, "If I'd only had a truck and you could ship a truck on a plane . . ." This last stop, she bought the truck—an antique child's truck with old paint. "A real pedal truck from the thirties," Terry Lewis enthuses. "Four feet. A kid could get inside."

He describes the range at Nonesuch House as "anything erotic"—he points to a nude garden statue—"to anything exotic." And here he could fairly point all over the place: to dolls from the Andes clothed in early Inca burial shrouds that he says he picked up in Peru ("I bought thousands and I'm down to hundreds—these burial dolls are selling like hell!"); to a Twenty-second Dynasty mummy of a minor female official from Thebes that he bought in 1992 at the liquidation of the private Morse Museum in Warren, New Hampshire, and that he has priced at $195,000 ("Michael Jackson's people have called"); to old Malabar Coast chests and tables; to Japanese glass floats that he sells as nautical wall hangings. All these things come from nowhere and everywhere—"thirty percent from local estates and what walks in the door, twenty percent from out-of-state auctions and fifty percent from Maine auctions." Lewis maintains that no one in Maine has ever thrown anything out—"Thanks to good old Yankee thriftiness there's three hundred years of stuff in attics and cellars all over the state; we have pickers who go knocking on everybody's door." Has he noticed any new currents in collecting? "The summer cottage trade is buying Art Déco and fifties. Formica tables are hot—and all the other things we thought nothing of ten years ago."

By now the morning has evaporated and lunch is looming. Blake recommends a place just around the corner—Red's Eats, for the last seventeen years a midcoast-Maine fixture. It's just a stand with a couple of tables hard by the Wiscasset bridge, but it serves, incontestably, the best fried clams and lobster rolls in the state of Maine. Al Gagnon, the owner and chief cook, is not about to give away the recipe for his clams, though he does own up to a "sweetened batter." The secret of his lobster roll he's a bit freer with. "I don't skimp," he says. "I use a whole lobster to a roll—claws, tails and knuckles included—but I throw the body meat away, it's too

continued on page 84

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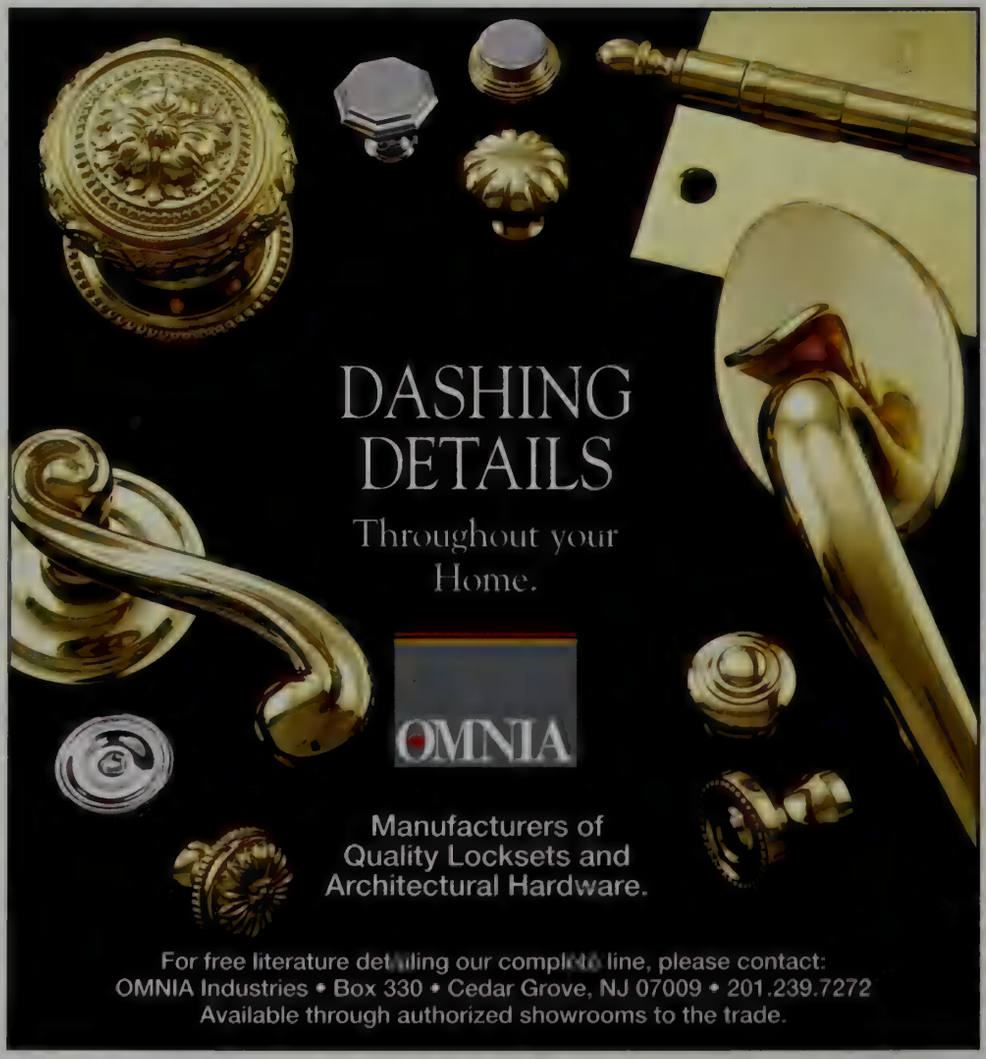
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MAINE CHANCES

continued from page 83

mushy." Fridays and Saturdays in high summer, Red's stays open to the preternaturally late hour of 2:00 A.M. (If you are coming or going via Portland, make it a point to stop for dinner at the classic and always delicious Back Bay Grill or the brilliantly innovative Café Always.)

Fortified by the eats at Red's, Karin Blake is ready to make a side trip to nearby Sheepscot to see another old dealer friend from California, Constance Hurst. Taking a right turn on Main Street at the three-story Nickels-Sortwell House (with its handsome façade and Palladian window, it's arguably the most beautiful historic house in town), Blake continues for four miles, turns right and coasts downhill four hundred yards or so. Suddenly on the left unfolds almost too ideal a version of classic pastoral, composed of a white farmhouse, a green meadow, a truly blue river, and a white-churched hamlet beyond. (And as if all this weren't Edenic enough, we soon learn that each spring more than four thousand multicolored tulips surround the farmhouse at every turn

> "There's three hundred years of stuff in attics and cellars."

and bring passing motorists to a standstill.)

For years Constance Hurst sold seventeenth- and eighteenth-century English country furniture out of her single-story Tudor-style shop on San Vicente Boulevard in the Los Angeles enclave of Brentwood. In 1985 she made the counter-continental trek to take up residence in her late parents' Sheepscot farmhouse. There, in the barn that she's turned into her shop, she continues with her English antiques (witness the round-topped, three-legged pine cricket table and the old coaching table), occasionally

continued on page 86

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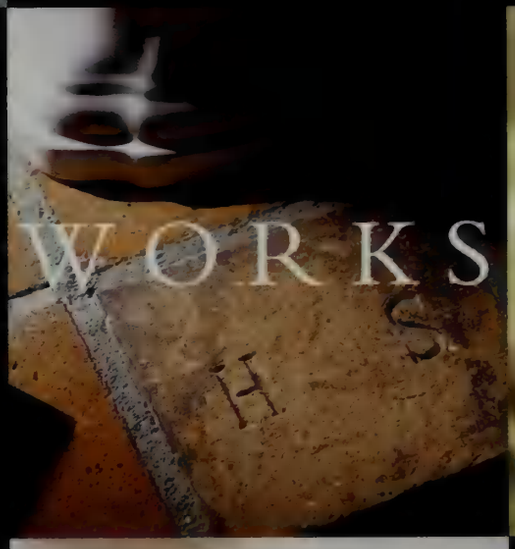

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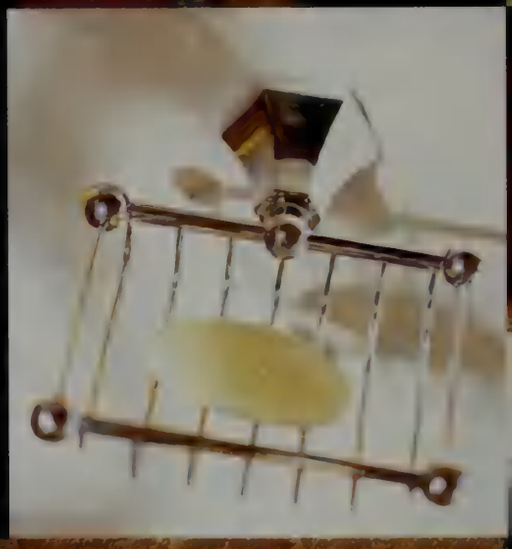
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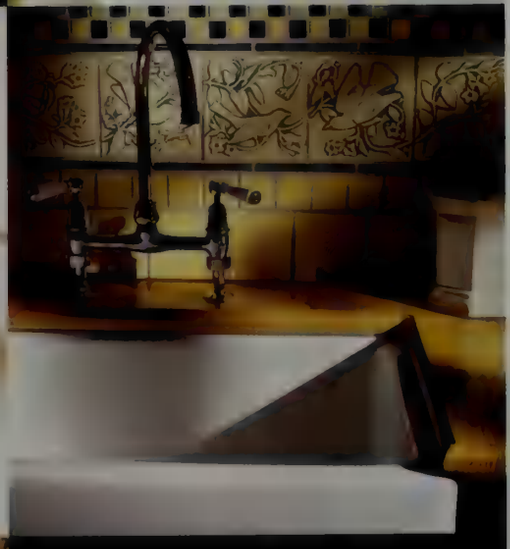
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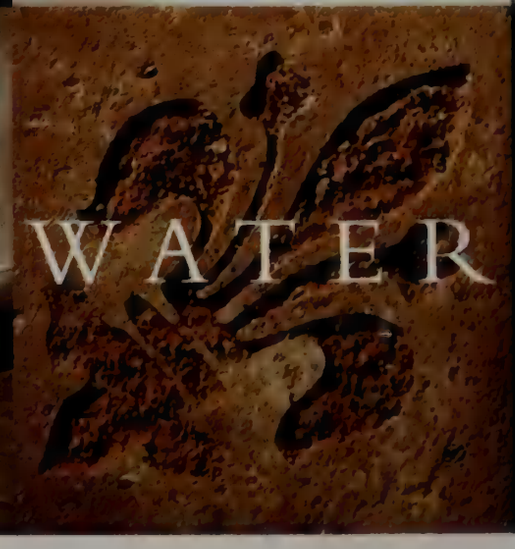
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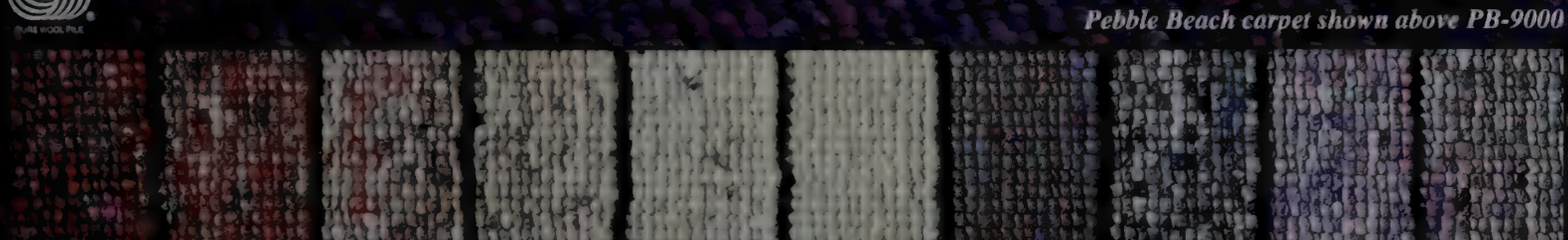
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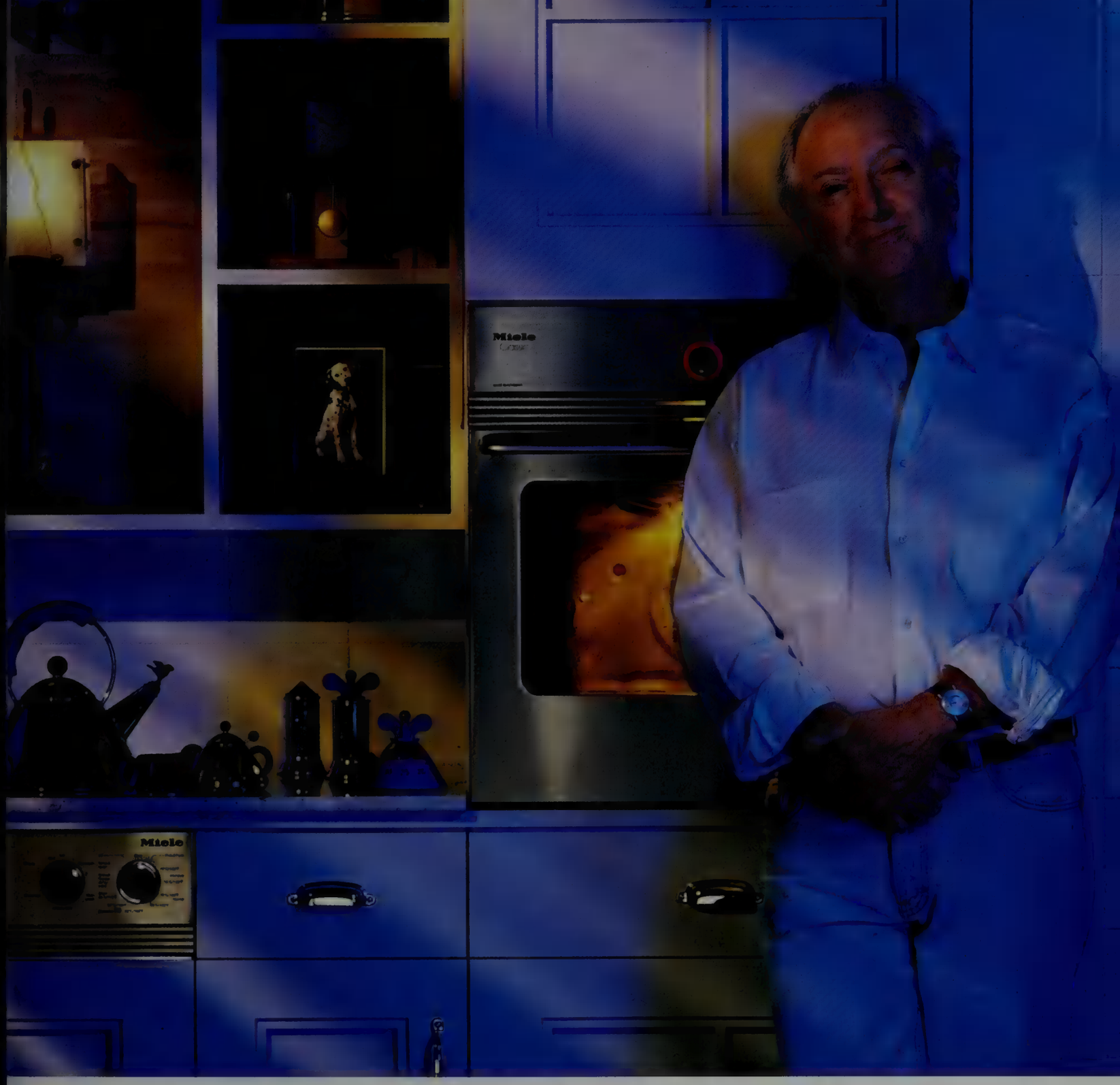
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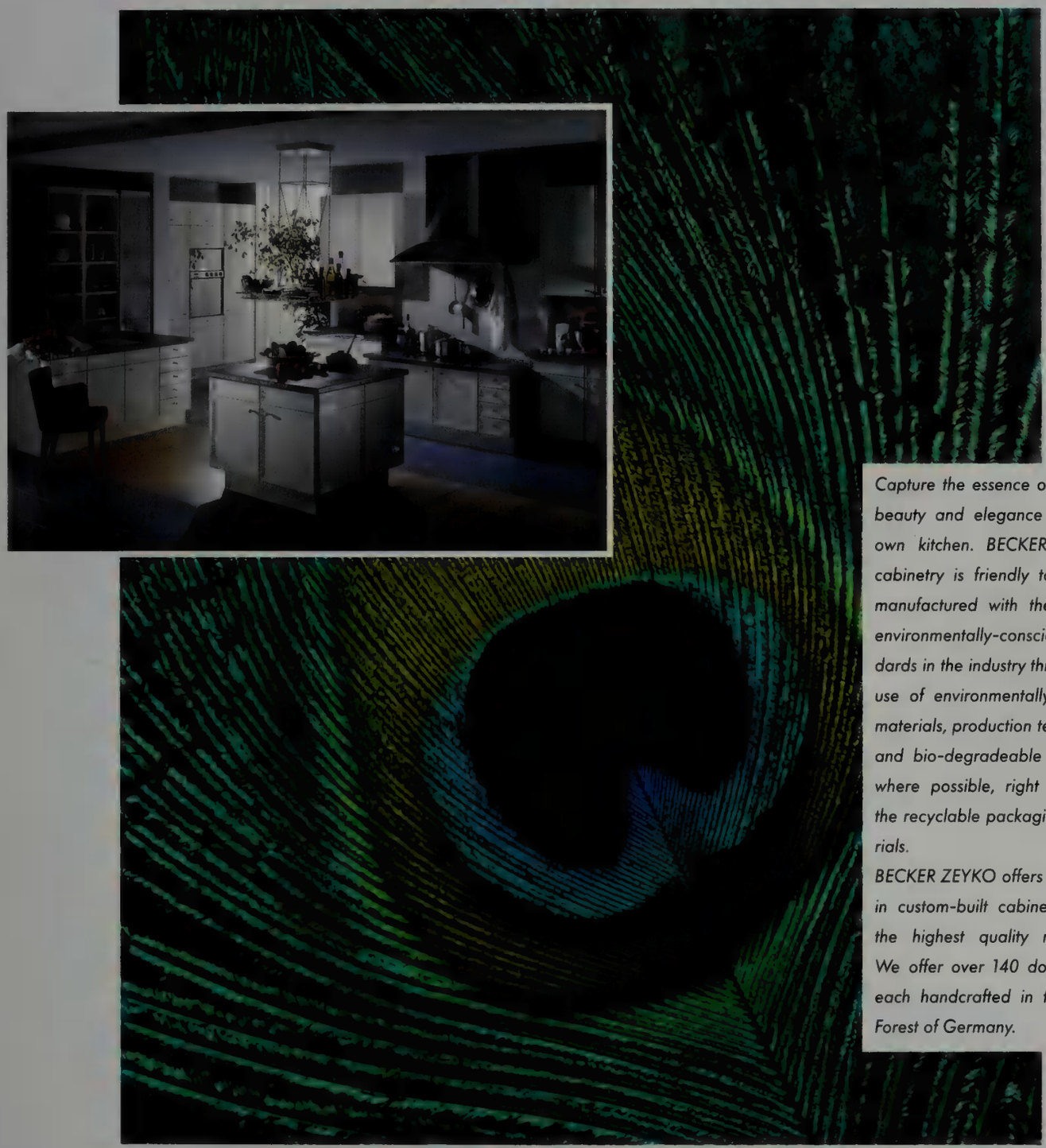
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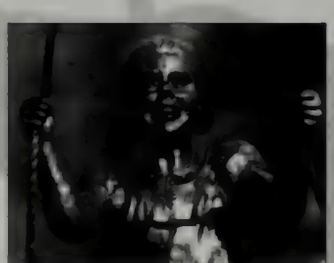
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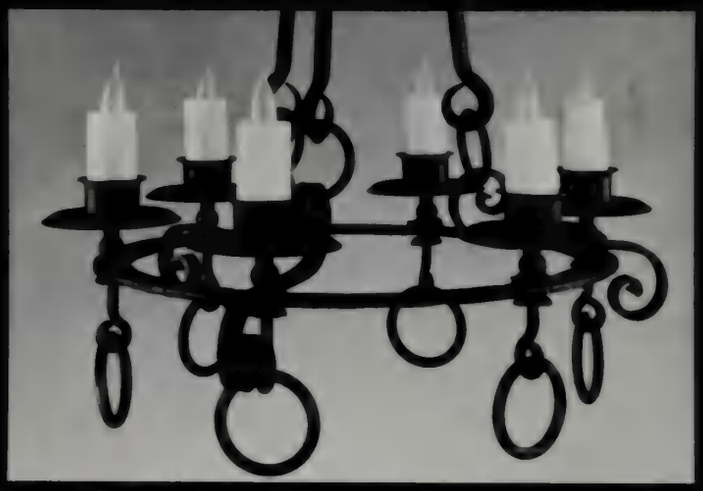
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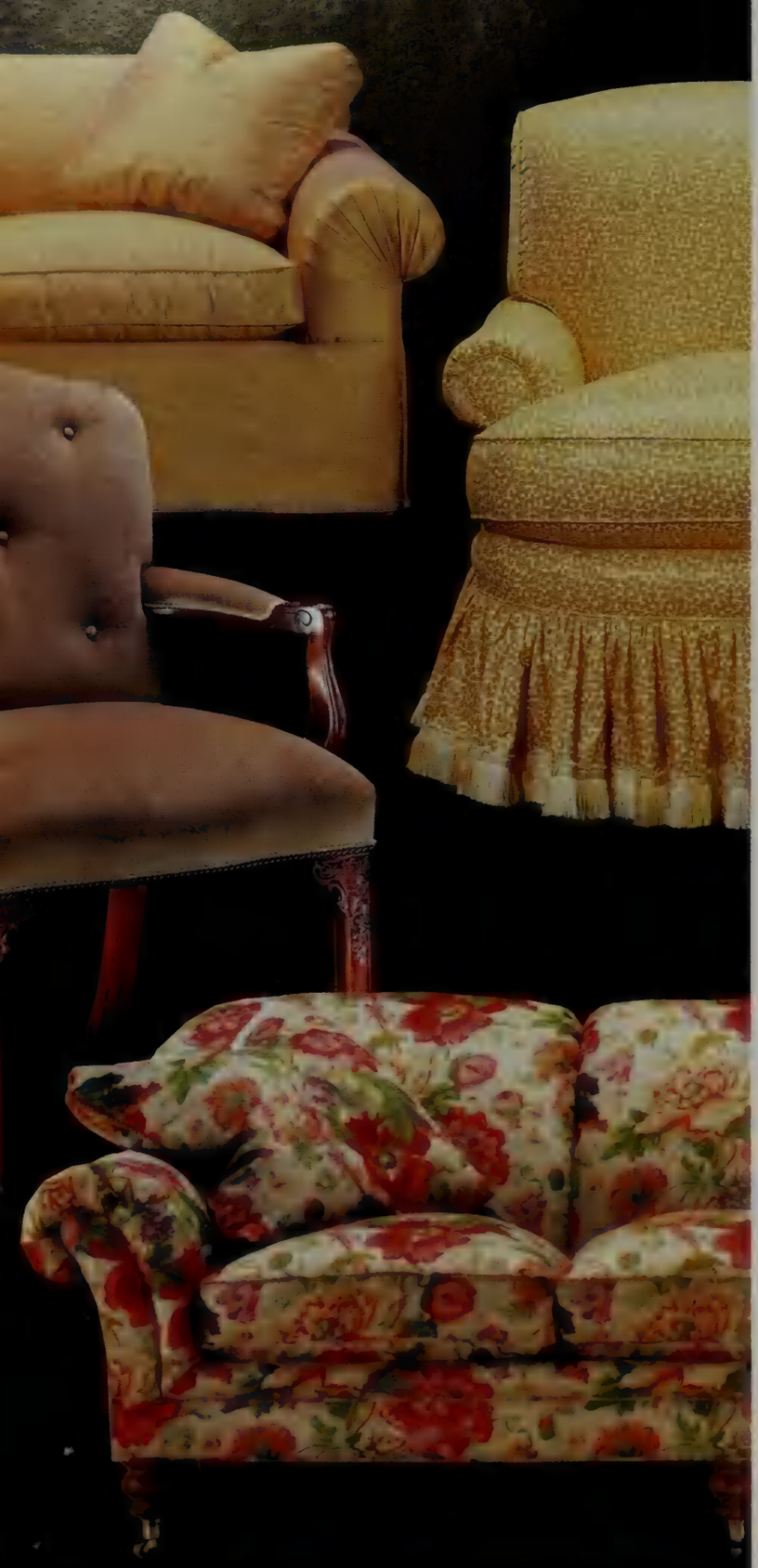
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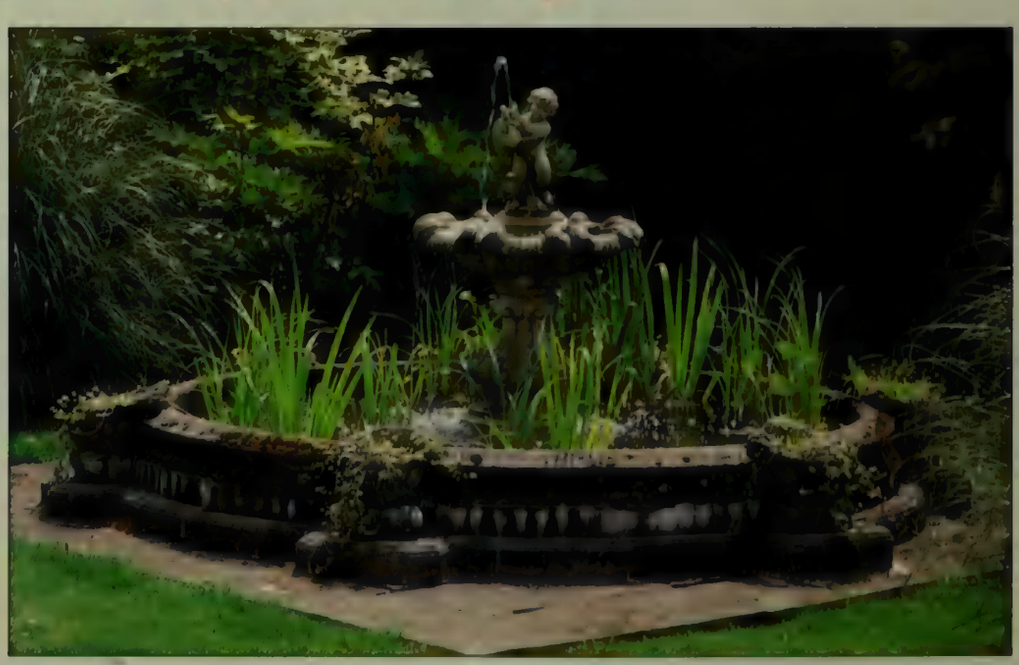
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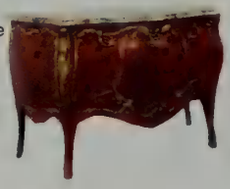
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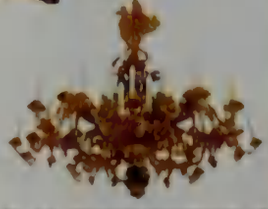
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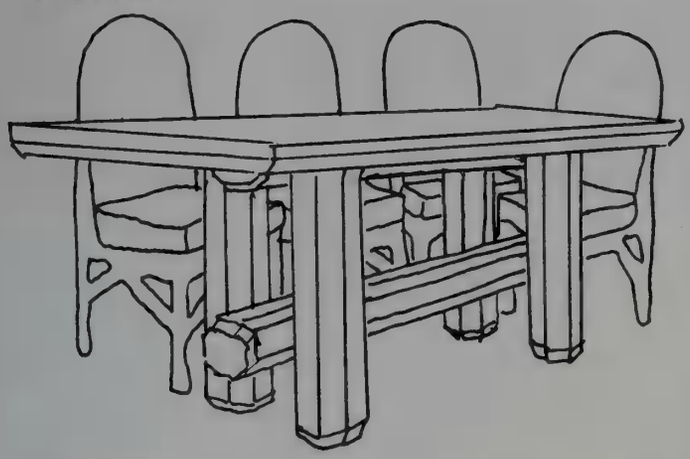
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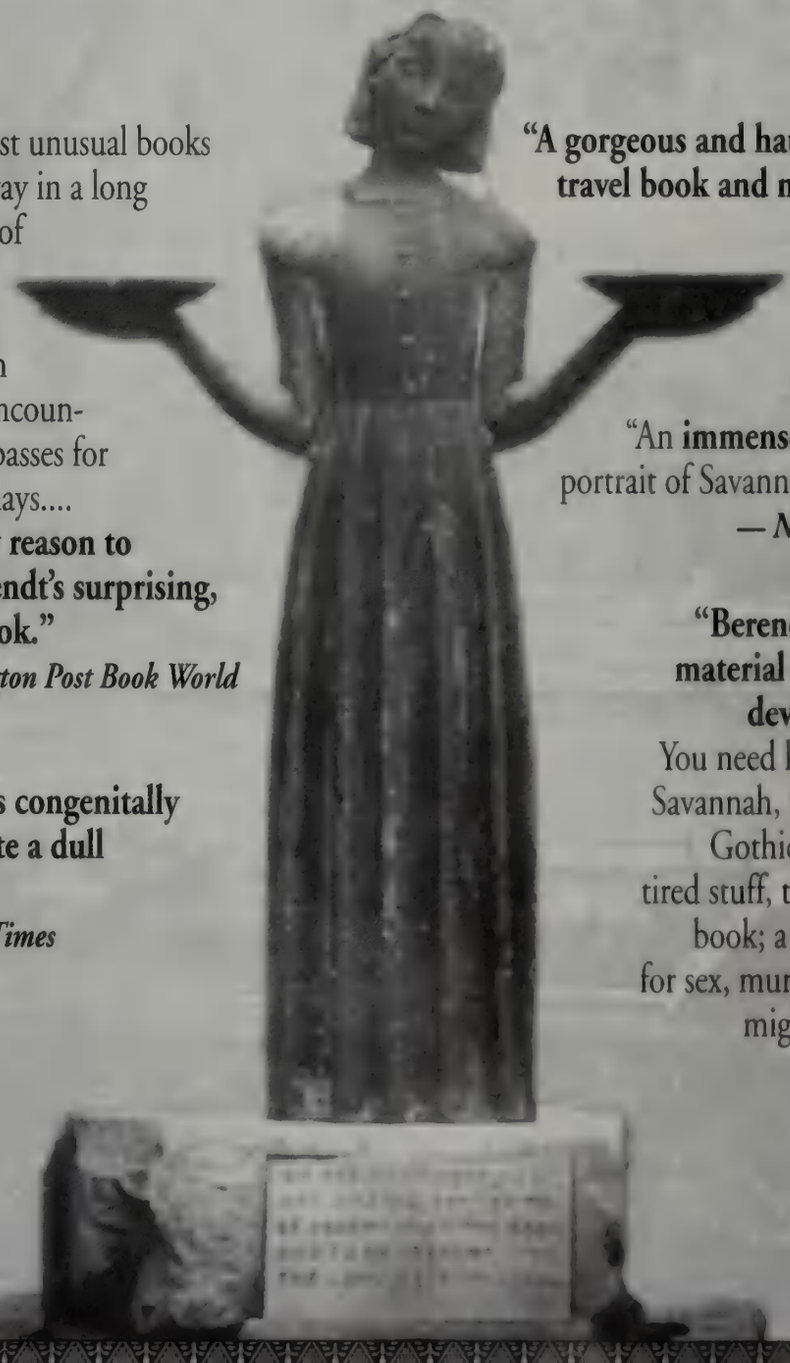


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MAINE CHANCES

continued from page 84

throwing in some American country. Hurst also offers a formidable array of smalls, including seventeenth-century and Victorian candlesticks, brass pawnbrokers' signs, Bombay copper and brass, and early brass light fixtures and tankards. "I picked up a handsome English teapot there," Blake reports.

Ricocheting back through Wiscasset, then proceeding over the bridge and two miles north on Route One, Blake attains the Ditty Box, owned and operated by Muriel Lewis, who's enjoying her thirtieth season in the area. "She sells out of her church," Blake says, adding, "The building is what initially drew me." It was put up, it turns out, by the Union Sewing Society (Methodist) in 1872 and used as a school during the week and a church on Sundays. Downstairs the ceiling is sixteen feet, and the upstairs hall has a stage where Christmas pageants were once presented. As the North Edgecomb/Newcastle town line bisects the premises, it was said that the preacher gave his sermon from his pulpit in Newcastle to his congregation in North Edgecomb. "We pay our taxes to the town of Edgecomb because it's a larger part of the building," Muriel Lewis laughs. She sells samplers, Staffordshire portrait figurines, Currier & Ives prints and, of course, American country furniture. "This time," Blake confesses, "I bought a sensational yellow nineteenth-century shoe-foot quilt rack."

The roundup is over: Tomorrow Karin Blake, Maine mission accomplished, will be heading off into the western sunset. She'll hardly be going home with her saddlebags empty, though some of her bulkier finds will have to follow. She plans on keeping in touch with her Wiscasset dealer friends throughout the year. "I'll put out feelers—I'll tell them what I'm looking for, and they'll send Polaroids," she says wistfully.

Picture, if you will, Karin Blake sitting in Malibu pining for Maine—dreaming of stalking whirligigs and ferreting firkins. □

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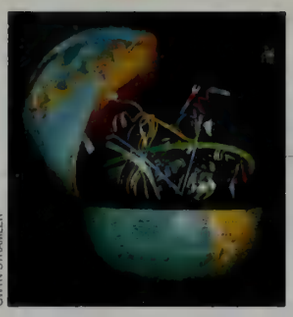




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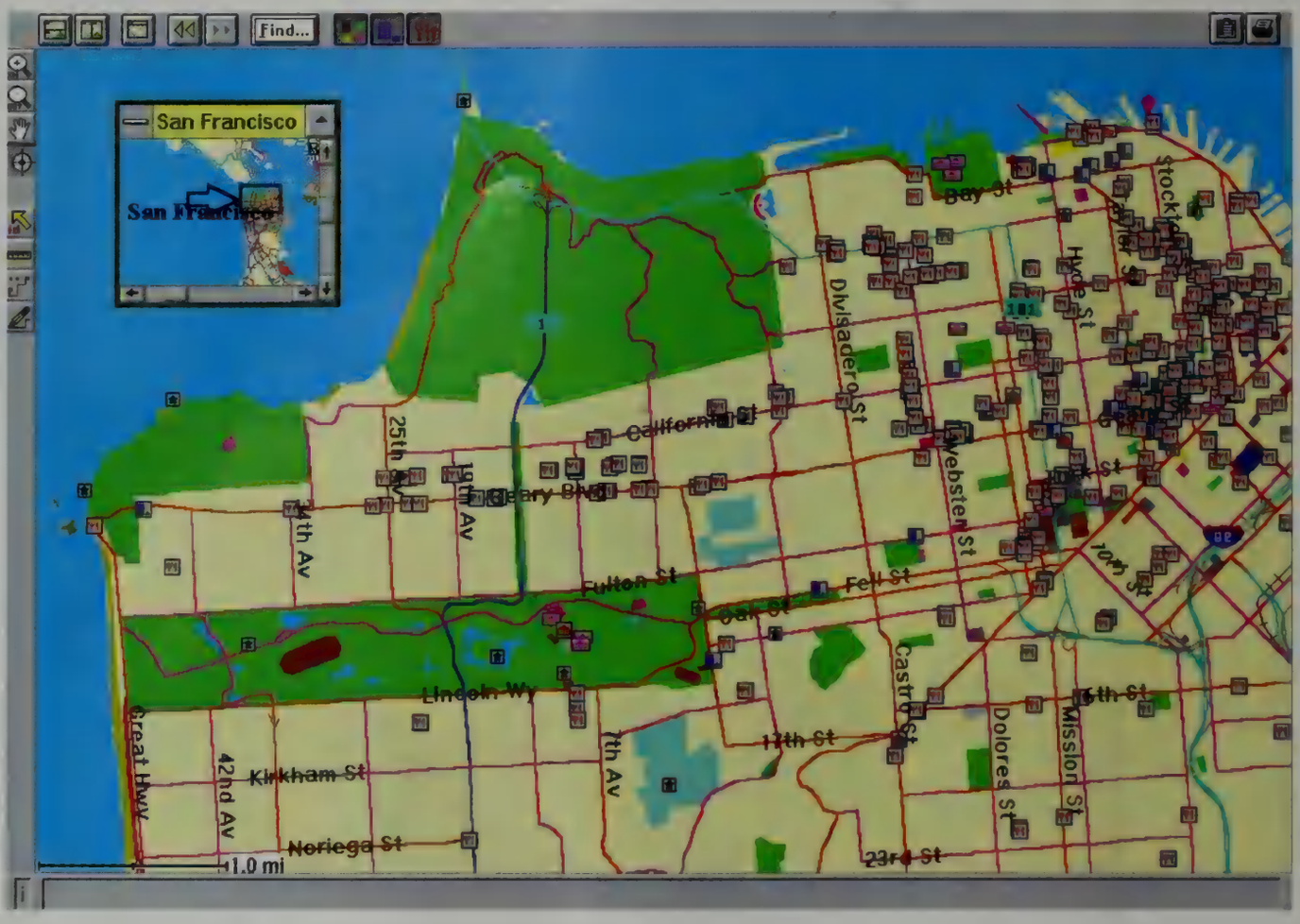


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By Nicholas von Hoffman



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MapKit can be a lot of fun for the

continued on page 92



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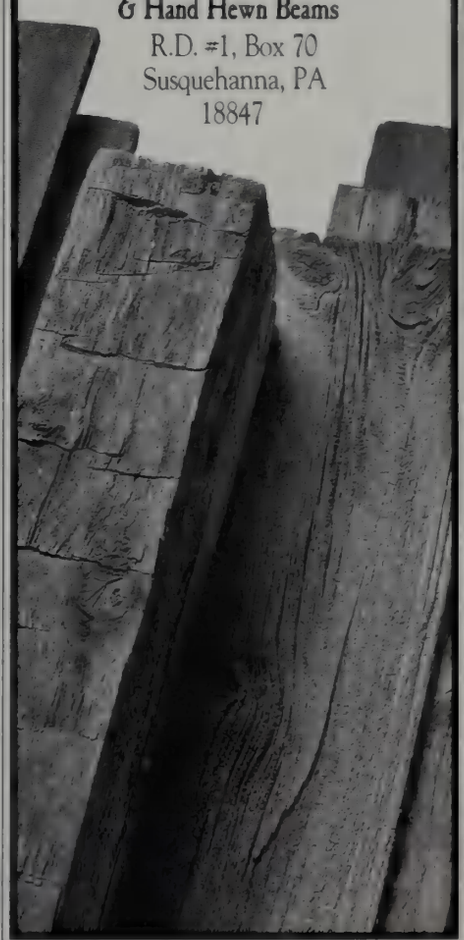
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ELECTRONICS EN ROUTE

continued from page 88

propeller head in the family, but it's not for everybody. If you are an ordinary computer-fearing techno-hysteric, it's enough to know such things exist and will soon be coming to you in a simpler form. Reports from Japan are that there is an easier-to-use system up and running in some of their automobiles, but, as the history of the VCR tells us, the word *easy* is highly relative when it comes to electronics.

For people who have enough faith to believe the computer can be useful and entertaining, there is Taxi. Taxi is a program that will locate addresses and places of interest on the map and plot a route between them. While it's working things out, a little yellow taxi appears in front of your eyes, so you know the computer hasn't broken down but is merely gestating.

When the maps with the routes you've asked for appear on the screen, they can be printed—even on a rinky-dink home printer. Taxi also provides you with the Zagat restaurant and hotel rates and information. This is all very useful, but, of course, these listings go out of date, so you may want to buy new data disks next year to keep your program au courant. Good as Taxi is, some cities aren't yet available, and the subway routes and other information for cities and metropolitan areas with major rapid transit systems are not given. (Taxi is $49.95 on ordinary 3.5-inch diskettes or $59.95 on CD-ROM at 800/HEY-TAXI.)

If approached in a relaxed holiday spirit, this thing can be fun as well as practical. However, be prepared to spend some time getting to know the critter. Play with it until you get the hang of it, which may take a couple of hours or more.

There is something else that will help you find any place on the United States map, regardless of how remote, and plan how to get to it, but in order to use MapExpert you must have a computer that can accommodate CD-ROMs. (The technically terrified need not be overly alarmed. A CD-ROM, which stands for Compact Disk-Read Only Memory, is not much more difficult to use than your ordinary CD. In fact, your computer, if it's been equipped with speakers, can actually play your musical CDs.)

Helpful as MapExpert is, don't get something like this just before gunning up the trailer and hitting the road. We need time to master new programs and procedures. In the gym or at the computer keyboard, the word is first pain, then gain. But after the pain of learning, MapExpert will trace your routes for you, blow up details, make big, seamless mural-type maps, adding your own notes and reminders to them as though they were electronic Post-its, and print the whole thing in black and white or color. (MapExpert costs $295 and is available through DeLorme at 800/452-5931. They will take it back if you find it's more trouble than it's worth.)

Once you get to the mountains or the shore, there's something else for you. It's Panasonic's solution for people who don't know where they are or how they got there or how they'll ever get back. This geolocater, as we call it (Panasonic's name is the KX-G5700 Global Positioning System receiver), can tell you in a trice where you are by triangulating your position off three different satellites.

> In the gym or at the computer keyboard, the word is first pain, then gain.

For serious wilderness backpacking or major cross-country skiing, this ten-ounce, hand-size device is worth its price, which is about $1,200. (It's obtainable through 201/348-9090.) Before setting out on a wilderness journey, you turn on the geolocater, get your position and enter it into the gadget's memory. Every few hours

continued on page 94



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ELECTRONICS EN ROUTE

continued from page 92

you repeat the procedures, which take about ten seconds. If you get lost, the geolocater will retrace your steps, warning you when you're drifting off course, and bring you safely back to your starting place. The device's rechargeable battery can draw power from a car, boat and house current and lasts for an hour and a half.

For sailors, this widget is even better. It has a screen that displays a chart of the waters the boat is sailing on. The geolocater shows the mariner the location of the boat and the course it should traverse. The cost and size of the geolocater gives smaller boats electronic navigation equipment that was heretofore too large and too expensive. This should be a boon in states like Michigan, which has thousands of square miles of lakes and rivers and eight hundred thousand pleasure-boat owners to get lost on them.

The charts for the geolocater are made by Navionics of Woods Hole, Massachusetts (800/848-5896), and cover popular recreational and commercial waters worldwide. Loaded with detail showing fishing areas, submerged obstructions and everything on or under the water, they are rented or sold in groups of charts covering contiguous areas, starting at a price of $99. The charts are encoded in a form of computer memory just coming into wide use. Instead of being put on a hard disk or a floppy one, they're put on something called a PCMCIA card. Normally ElectroLand is adept at coming up with catchy names for the objects it invents, but so far this little devil, no bigger than your American Express card, doesn't have a nickname. Its small size, however, makes the Panasonic's geolocater and other comparable devices possible. Since the sea is alive and ports are ever changing, the charts must be updated regularly, which Navionics does for its customers, for a small fee, of course.

Long-distance travelers who know where they're going but want to feel

continued on page 96



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ELECTRONICS EN ROUTE
continued from page 94

vaguely human when they get off their airplane in Rome or Beijing can now use an electronic widget to fight off jet lag. Circadian Travel Technologies, at 800/537-4843, offers the Jet Lag Combat Kit and a computer-calculated set of instructions called a trip guide so that you can manipulate your body into ignoring time-zone changes.

Circadian explains that when the trip guide calls for bright light you should spend time outside, because standard indoor lighting is not bright enough to reset your biological clock. If it's dark out or raining or you're on an airplane, or you can't be hanging around outside in the sun playing these kinds of games with your physiology, voilà!—put on the Jet Lag Light Visor, and it will give your body the needed light. The visor has a slightly close-encounter look to it, but it only weighs about a pound with batteries, and you may get a kick out of having strangers ask you what the deuce you have on.

Your travel plans may be such that what you require to forestall jet lag is darkness instead of light. The kit also provides you with light-control glasses, considerably darker than sunglasses, to deprive you of any visual stimulus for the proper duration.

Before each trip you must call Circadian and give them your travel plans, which they put through their computer so they can tell you when and how long to wear your visor or your dark glasses. The cost is $28 a trip, plus $379 for the equipment, or you may rent, which is certainly cheaper if the whole family is making the grand tour. Men and women with impressive scientific credentials endorse this product, and if it works for you, it will give you, depending on how badly you get murdered by jet lag, two or more days of happy living you otherwise would not have.

If you're on an airline that has Nintendo on the back of the seat in front of you, it may make little difference whether or not you're suffering from jet lag. This system, which is also being installed in hotel and cruise ship rooms, is supposed to offer the user movies, information such as traffic and weather conditions at the arrival airport, and games. How well the other functions perform remains to be seen, but Nintendo has a track record on games that is not to be questioned.

For children who can be enticed to play electronic games with at least some instructional value, Texas Instruments has a slew of them. It's one of their specialties. If you can overcome the unfortunate telephone number, you may call 800/TI-CARES for particulars. Young children in the backseats of vans who won't or can't read can be entertained by movies on

continued on page 98

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ELECTRONICS EN ROUTE

continued from page 96

a small, portable cassette player that comes with its own little pop-up screen. Panasonic's PV-M429 has a color monitor and should keep the kids from paying any attention to the great outdoors all summer, since it will run on batteries, house power and the juice from the car's cigarette lighter.

Anyone who has ever used a cellular phone while driving, or even walking down the street, has undergone the irritation of having his or her voice break up and then cut out completely, but there are few devices more useful, as the sixteen million mobile phone subscribers in the United States will tell you. They know the first item for a holiday traveler to throw in the car is one of these phones.

For comfort and safety, they're the best thing since the self-starting automobile and the steel-belted radial tire. Some interstates and major freeways post special emergency cellular telephone numbers so that you are never farther than a couple of button pushes away from help. Because radio waves like to take trips over water, cellular phones are a particularly good backup for boaters. The Coast Guard even has a special SOS number (*CG) to phone. Campers, hikers and backcountry trekkers will also find it worth their while to slip one of these lightweight, small objects into their knapsacks. Over 80 percent of the nation's land mass is cellular-phone-accessible, so even if you're in a remote national park, there's a good chance you can call the Rangers and provide them with an occasion of mirth and good cheer by reporting a grizzly's eaten your lunch and is looking around for dessert.

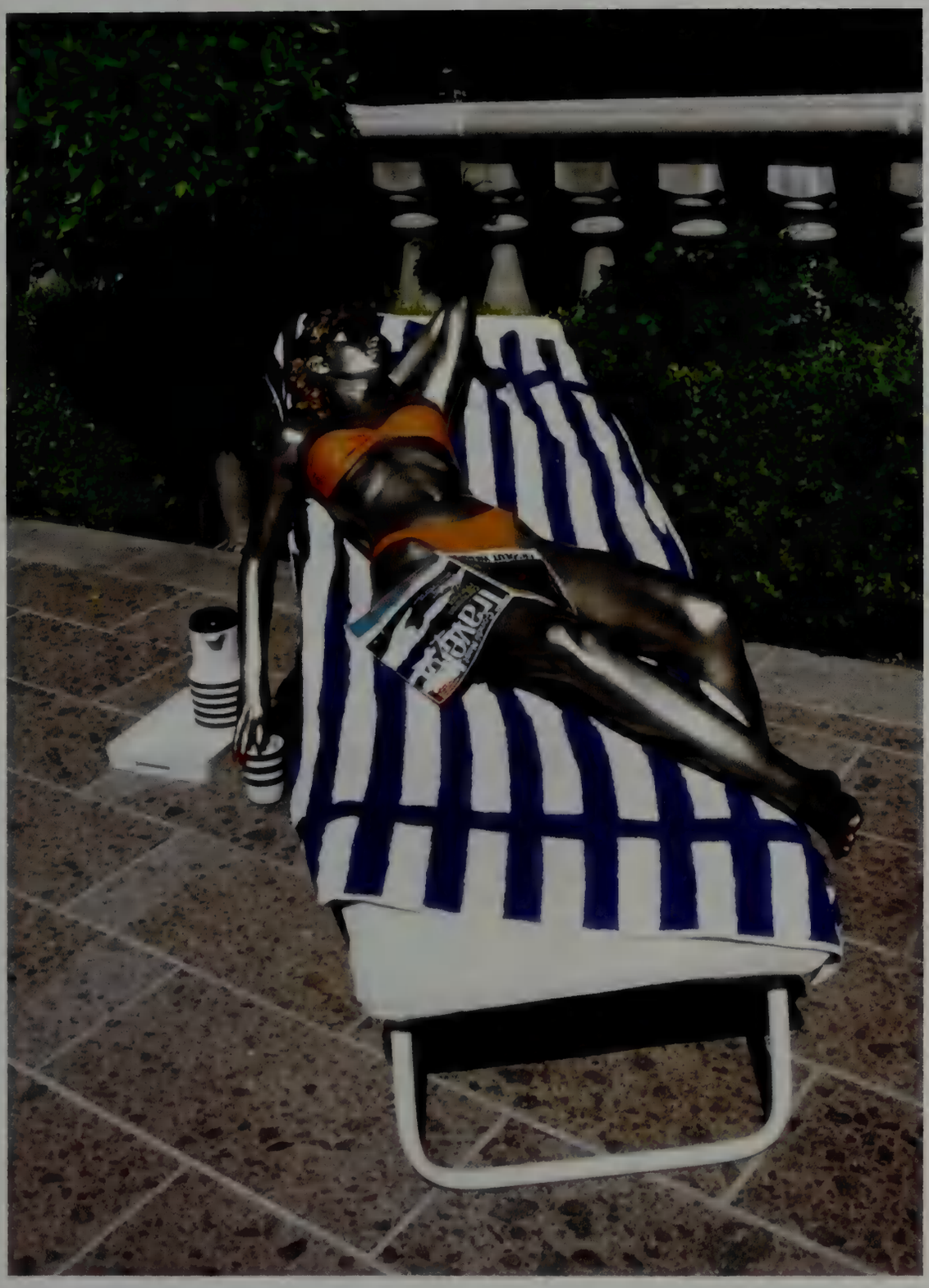
If you don't want to sign up for one, they can be rented, but it's expensive. Cellular phone companies offer subscribers the service for $25 a month, or less on a low-use

The first item for a holiday traveler to throw in the car is a cellular phone.

economy plan, and the phones themselves are practically being given away. In fact, banks have been known to offer them gratis to new customers.

Some people don't like to go anywhere in the summer. They prefer to stay home and work on do-it-yourself projects. Books That Work of Palo Alto, California (800/242-4546), has a computer volume called *Design & Build Your Deck*. This one is worth checking out, even if you are one of the many who wouldn't dream of designing or building a deck or a doghouse. For full effect, this book should be run on a computer with speakers. Not only are the instructions animated—see and hear hammers bang and screwdrivers do what they do—but the section on the correct method of sinking posts in the ground depicts what happens if you don't: There before your eyes comes an army of termites marching, in lockstep, on your house singing the munch-munch song. □

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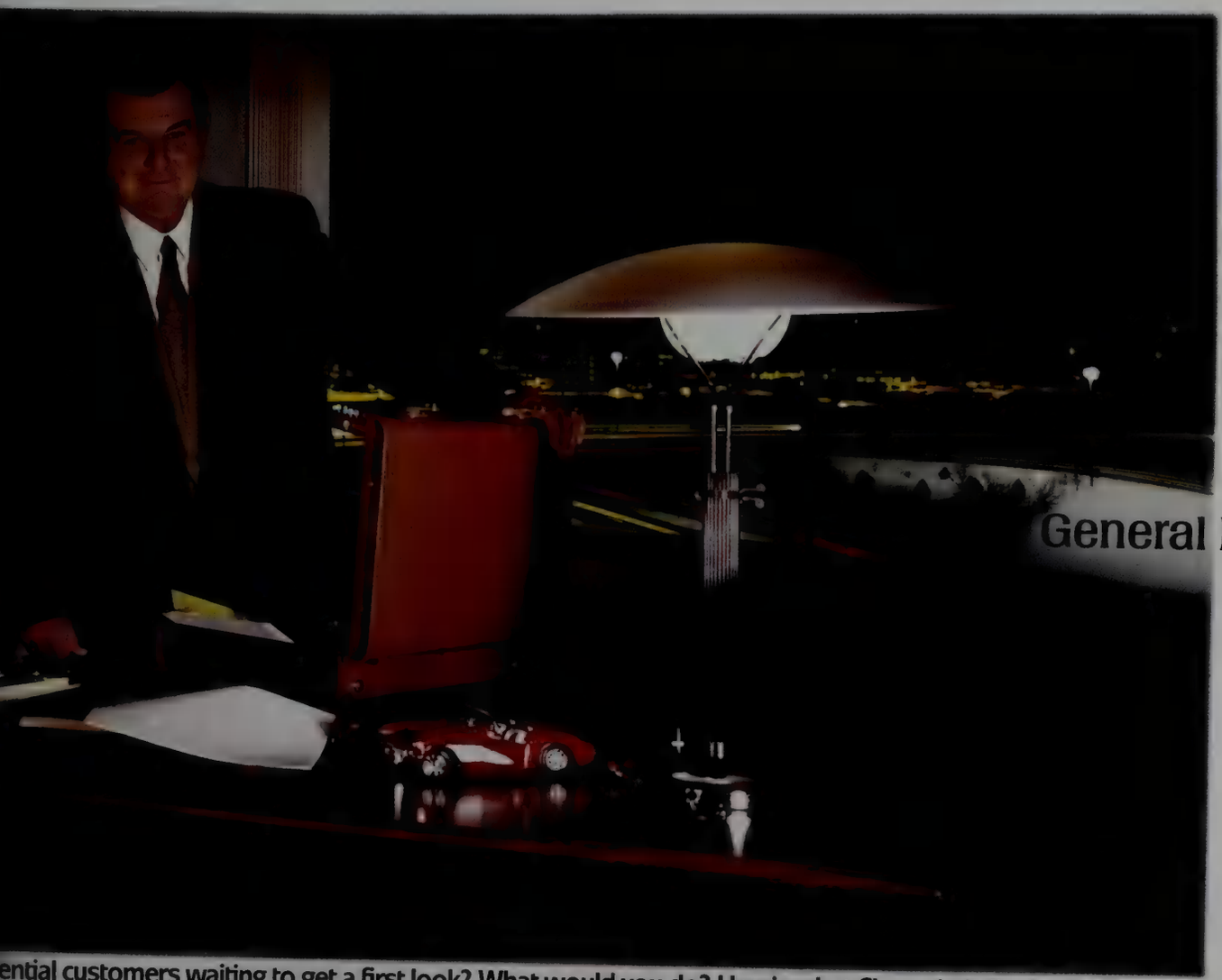
cost the company a bundle



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wasn't quite ready? Nothing drastic you understand, just a few little glitches that meant not every car co
off the line was just right. What if you'd sworn to your bosses you'd be ready? What if you had a l

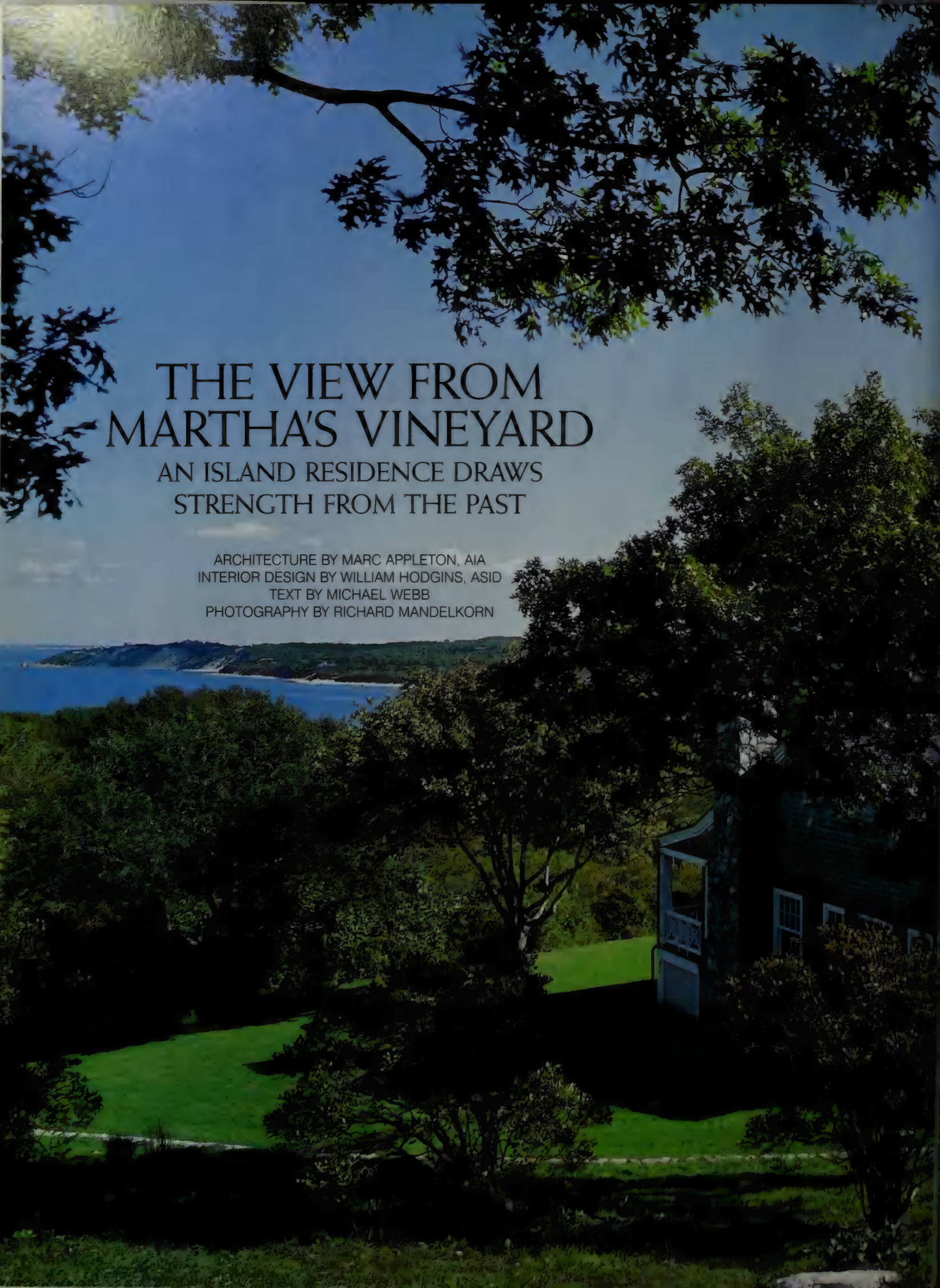
ticked everyone off,

and we did the Right thing."



General Motors

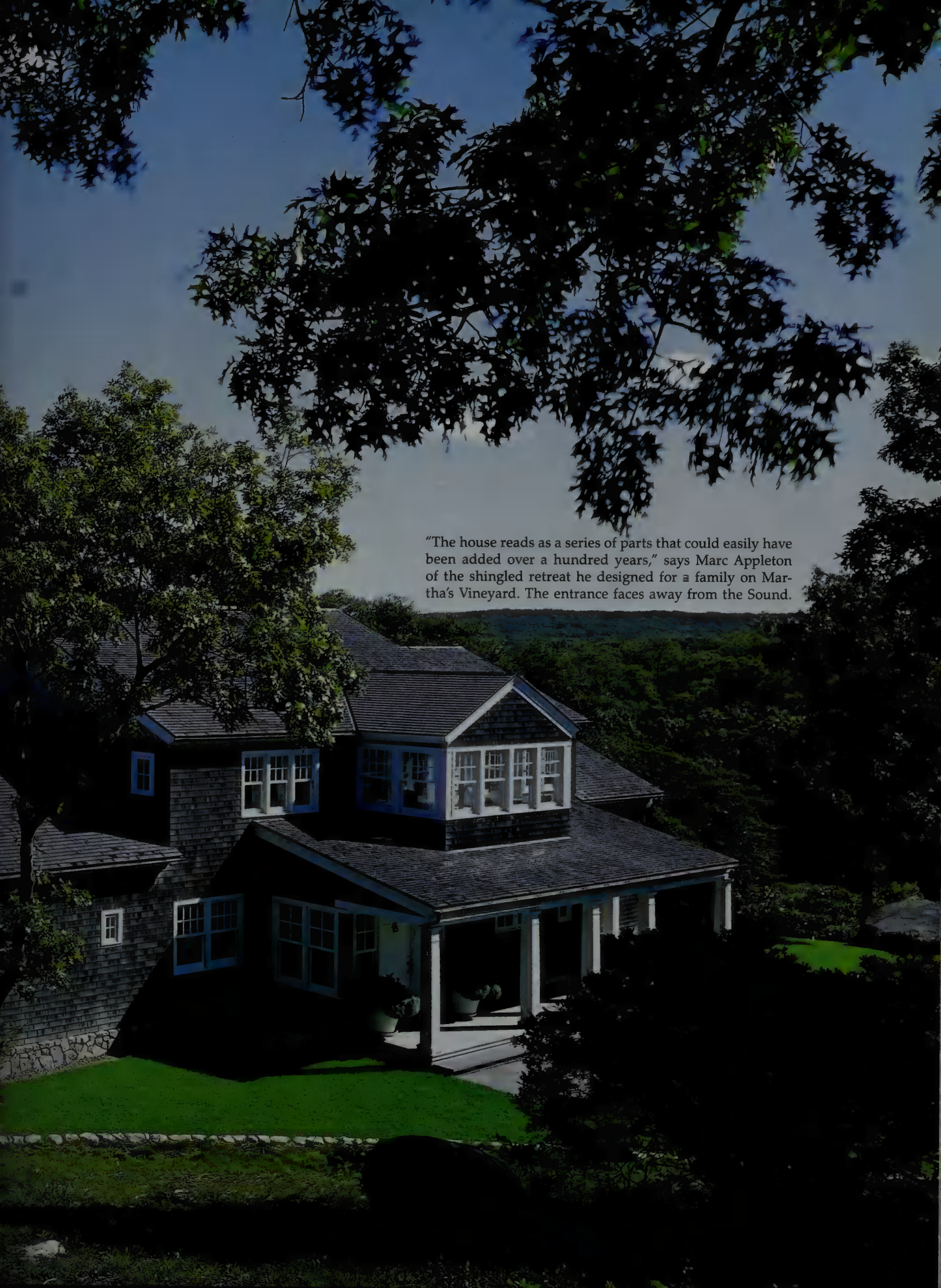
ential customers waiting to get a first look? What would you do? Here's what Chevrolet's Jim Perkins and his
m did: they pulled the plug on the introduction and said, "When we know we've got it right, we'll bring out the
" That night, Jim Perkins did what people who do the right thing always do. He got a good night's sleep.



THE VIEW FROM MARTHA'S VINEYARD

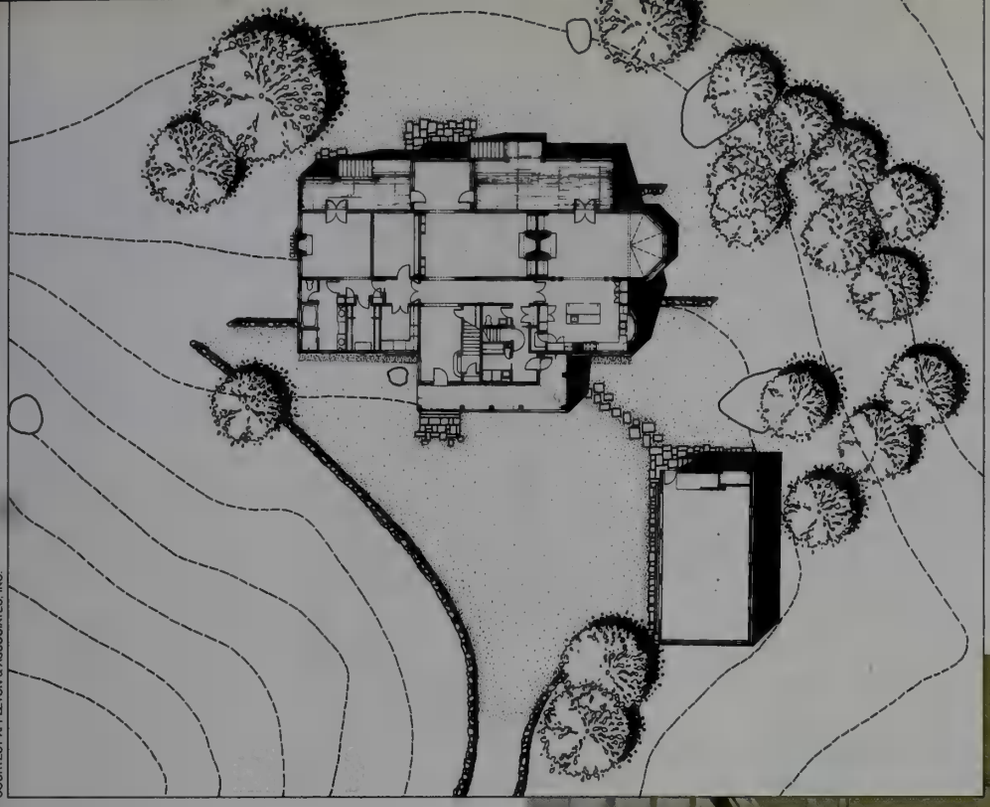
AN ISLAND RESIDENCE DRAWS STRENGTH FROM THE PAST

ARCHITECTURE BY MARC APPLETON, AIA
INTERIOR DESIGN BY WILLIAM HODGINS, ASID
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY RICHARD MANDELKORN



"The house reads as a series of parts that could easily have been added over a hundred years," says Marc Appleton of the shingled retreat he designed for a family on Martha's Vineyard. The entrance faces away from the Sound.





COURTESY APPLETON & ASSOCIATES, INC.

LEFT: As illustrated by the site/floor plan, the house, guesthouse/garage and wooded hillside create a sense of enclosure at the entrance courtyard, reached from a long road.

BELOW: Painted balusters complement a stained-wood handrail on the stair leading from the entrance hall. Interior designer William Hodgins used the Rosecore canvas-edged sisal carpet as a unifying element throughout. Brunschwig & Fils fabric covers a cushion on a settle from Richard Mulligan.

Marc Appleton was a bit surprised when a couple for whom he had remodeled a residence in Los Angeles invited him to create a traditional house on Martha's Vineyard. "The logical thing on a job like this is to find someone who practices locally, not three thousand miles away," says Appleton, who came to southern California more than twenty years ago and opened his own office after working with Frank Gehry for several years. "But I had loved New England ever since I was at Yale, and had built a couple of things there, so I welcomed the challenge."

The commission was almost as great a surprise to the couple—transplanted easterners who enjoy going back to see family and friends. "For years we rented places on the Vineyard," says the wife. "Then we looked for something to buy—to avoid the ordeal of building—but couldn't find anything we liked." Appleton understands his clients' hesitation. "If you can find an old house with good bones," the architect says, "remodeling is a much better prop-

OPPOSITE: The guesthouse/garage, at right, beyond the main house, was "designed as a detached building in the tradition of carriage houses and barns," Appleton notes.



Wall in Chilmark, 1989, by Kib Bramhall is displayed above the fireplace in the living room. A 19th-century North African octagonal table from Yale R. Burge is near the window; the Chippendale-style chairs feature a cotton stripe by Manuel Canovas.

osition than starting from scratch."

The clients had acquired a fifty-acre expanse of woodlands running down to a cove. "The property is so spectacular that we didn't want our house to look obtrusive, or to overwhelm the site," says the husband. "We interviewed architects from New York, Boston and the island, and none wanted to do a classic shingled house. They seemed more interested in building monuments to themselves, and the traditional work I did see was undistinguished." He turned to Appleton, who had remodeled and extended their Colonial-style house in Los Angeles.

"Given the size of the property, there were fewer problems deciding on issues of architectural style than on an appropriate site for the house," Appleton says. They resisted the impulse to locate it on the hilltop, and the clients wanted it to be set back from the water so that they could enjoy staying there even during winter storms. The land had once been farmed but had become densely overgrown. Ground had to be cleared before the final site emerged from the wilderness: a ledge, halfway down the slope, that took advantage of the views. "In southern California you often have to make or reshape the landscape," explains Appleton. "Here, we were carving out an environment among mature trees, and we ha.. to

"I understood what they wanted—a place that was full of energy and life but also very private."



decide carefully what to remove or prune. And we had to work around huge glacial boulders." (Conscientious as they were, it took months to win the approval of local environmental watchdogs.)

"Accommodating a large family and many guests without being ostentatious was a recurring theme," says Appleton. "I start every job by getting my clients to put their hopes and dreams down on paper. That al-

LEFT: In the kitchen, Appleton installed a mural of Country Floors tiles to define the cooking area. "It really sets off the whole space," he points out. "Since the room is a favorite gathering spot for the children," adds Hodgins, "the color is a great flourish."

"My goal in furnishing the rooms was to connect them in a way that drew attention directly through the house to the views," Hodgins says. BELOW: Windsor chairs surround a 19th-century French table in the dining area. Brunschwig & Fils chair fabric.





"He's quite understated; she's enthusiastic and very New England," says Hodgins of the owners. "The house reflects that: Their sense of quiet discretion set the tone." In the master bedroom, French doors lead to a deck overlooking the coastline and Vineyard Sound. A bluestone fireplace and hearth contrast with the pale palette of the room. The carved and painted bird decoys on the mantel were local finds. Henry Calvin chair fabric; Brunschwig & Fils natural canvas for draperies.

lows me to see what their priorities are, and what there isn't room for."

"I was locked into a childhood notion of what a house should be, and so I listed everything we had ever wanted," the wife admits. "Our bath and closet are bigger than the ones we have in California. I also asked for wraparound porches for outdoor living and a formal dining room—which, on the Vineyard, is something you don't need."

Appleton sketched a plan and staked out the ground-floor rooms; "There's too much house—we've got to edit it down," was the husband's response.

The architect detached the guesthouse/garage from the main house to reduce its mass and so as not to block the view from the drive that descends the hillside to the entrance. ("There's a sense of ceremony in the approach," he says, "but the house doesn't overpower you from this side. You have to walk around to the rear to realize how large it is.") The formal dining room became an informal family dining area, separated from the kitchen by French doors. But the wide porch along the rear elevation overlooking the cove survived the scale-back. The larger part serves as an outdoor living room, the corner beyond the projecting sunroom as a hideaway for the parents. Each of the four children has a corner bedroom on the second floor, and they all share a screened sleeping porch at the front of the house.

Architect and clients agreed from the start that they would employ the traditional cedar shingles and white trim, and make the base and chimneys of local stone. "It's a liberating experience to work with a given palette and materials, and it allows you to concentrate on other things," says Appleton. "You need to understand the tradition, the proportions and the details. It's not enough to get the broad brushstrokes right and walk away." Stephanie Wagstaff, who worked on-site with Peter Quinn for the associate architects, Shepard Quraeshi Associates, offers an example. "Untreated shingles age gracefully and don't require maintenance," she says. "Newcomers sometimes paint



"We designed the main porch to be generous enough in size to function as an outdoor living room," Appleton says. Conceived as a primary space for entertaining during warm weather months, the porch provides the house's principal vistas of the water and the point beyond. "Because of its view potential, it dictated the entire layout," says the architect. Hodgins, who added painted wicker chairs with pale cotton fabrics, describes the porch as feeling "cantilevered, like a ship's prow."

shingles to get the perfect gray, but that gives the house too much finish. And the paint doesn't stand up to the salt air and harsh weather."

The clients know the Vineyard well. They wanted a house that would be "open, breezy, light and sunny" in summer and weathertight in winter. They also suggested details from a few of their favorite houses on the island, and Appleton deftly incorporated these ideas for the porch balustrade and the granite steps. And it was the clients who insisted on a grass forecourt. "It can get muddy," says the wife, "but it's painful to walk barefoot on gravel, and it looks more natural when a house emerges from greenery."

To design the interiors, William Hodgins was brought in, as serendipitously as Appleton had been. Six months before the house was completed, the husband received a recommendation from his mother, who had seen what she considered an ideal interior in a house in Southampton. "I had never worked on Martha's Vineyard before," says Hodgins, "but I understood what they wanted—a place that was full of energy and life but also very private."

Giving it "the spirit of a beach house," the designer made good use of the existing furniture. Dark Chippendale-style chairs were painted ivory and glazed, and then grouped with seating that was covered in a soft green toile. He trimmed and softened a dining table that the wife describes as "unbelievably fancy and huge" and combined it with Windsor chairs he painted a "happy" shade of yellow. He found a country settle and a long pine table for the entrance hall and, in deference to the husband's straightforward tastes, substituted natural canvas for a cotton print to shade the master bedroom windows.

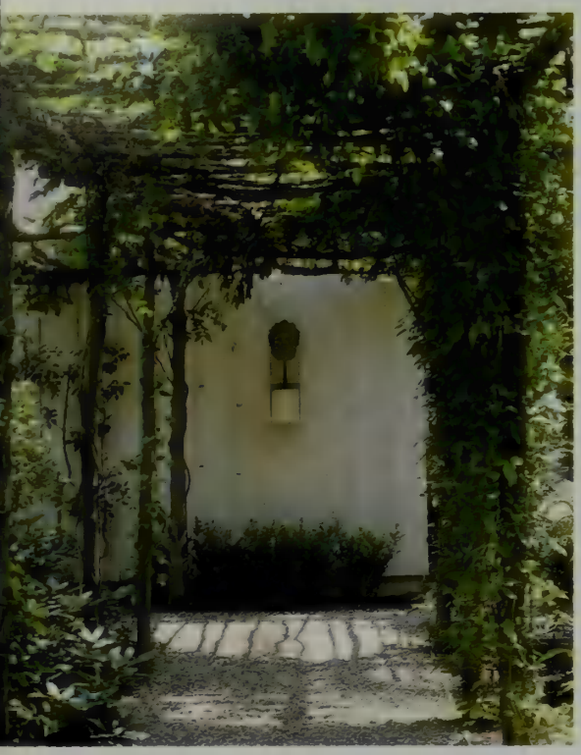
Visitors profess amazement that the house is new. The shingles have quickly weathered to gray, and the stone base is firmly rooted in the land. On an island where the showy is out of place, the owners and designers take pride in a house that is regarded as an integral part of the landscape. □





"Houses have always been built on Martha's Vineyard in response to land and weather," observes Appleton. "The same building type and materials would be out of place in another part of the world." INSET: A granite boulder punctuates the expansive lawn before the entrances to the guesthouse/garage. The dining area bay of the main house is in the foreground. "We wanted the complex to have a comfortable and classically romantic presence in the landscape."

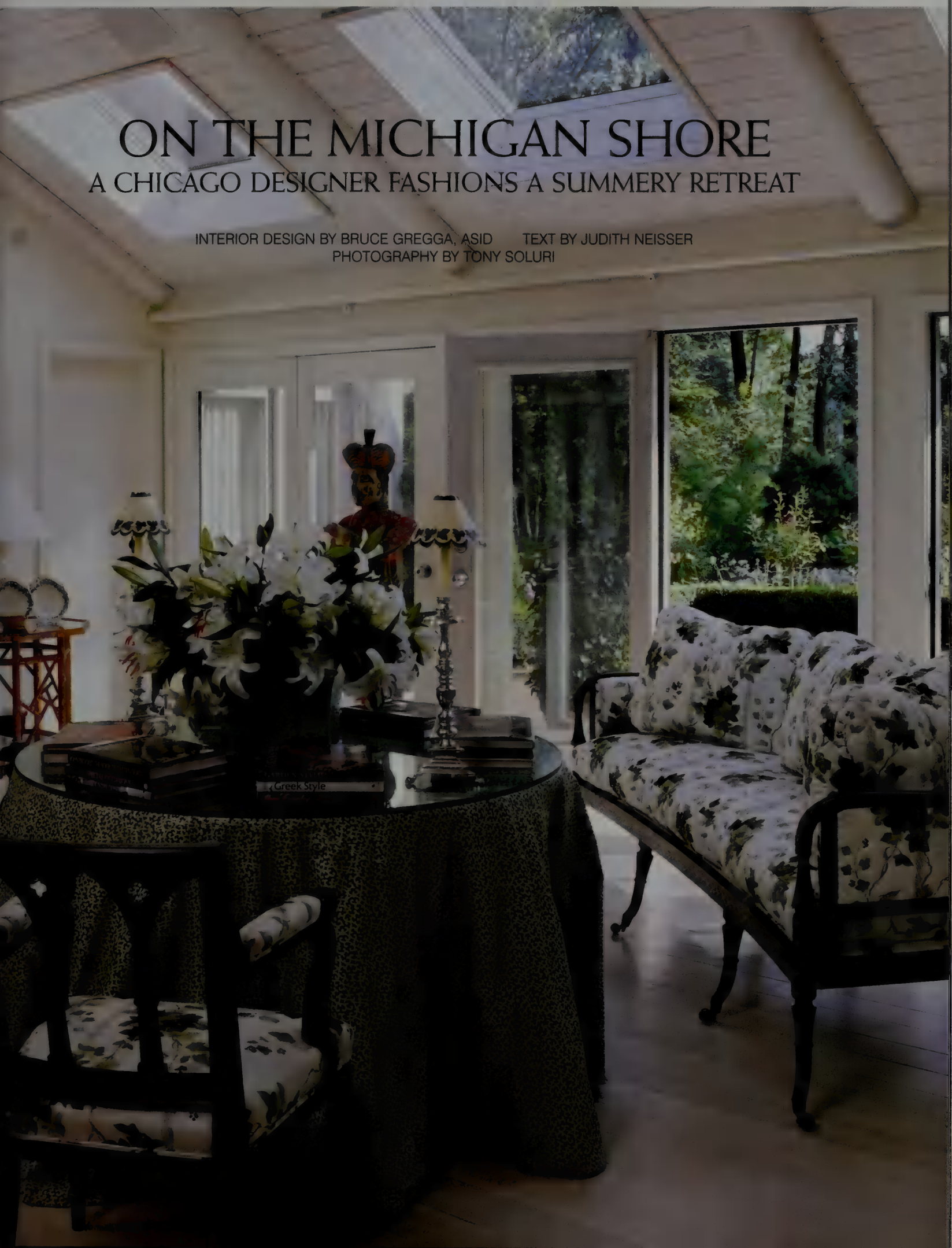
"We sited the house back from the coastline, halfway down a slope, so that it could enjoy the country side of the property as well as the sea," says Appleton. Painted railings and latticework provide detailing on the rear elevation. The multipaned windows of the dining area bay, which extends past the main porch at left, "also contribute to the house's domestic scale."



"It's my interpretation of a Michigan farmhouse," says designer Bruce Gregga of his residence in Harbor County, Michigan. ABOVE: Wisteria shades a garden path.

RIGHT: A painting by George Sand hangs in the living area. "I wanted to create a space that would focus on the gardens or bring a sense of them inside," says Gregga. Table at left is topped with a Tiffany's tray. Cowtan & Tout green sofa and table fabrics.

Since early in the century, eight neighboring lakefront towns in southwestern Michigan have made up the most fashionable weekend getaway for Chicagoans. Officially named Harbor County, the ninety-mile-long area is bounded by Lake Michigan to the west and Interstate 94 to the east. And although newer summer residents often refer to it as the Hamptons of the Midwest, the analogy requires a lot of imagination. Monthlong rentals are hard to come by, gourmet delis rarely survive more than a season, and restaurants can be counted on to serve good midwestern fare. Charity benefits are uncommon, and social gatherings are seldom catered. Showcases of experimental architecture are an anomaly. Few houses have private tennis courts; swimming pools are scarce, and there



ON THE MICHIGAN SHORE

A CHICAGO DESIGNER FASHIONS A SUMMERY RETREAT

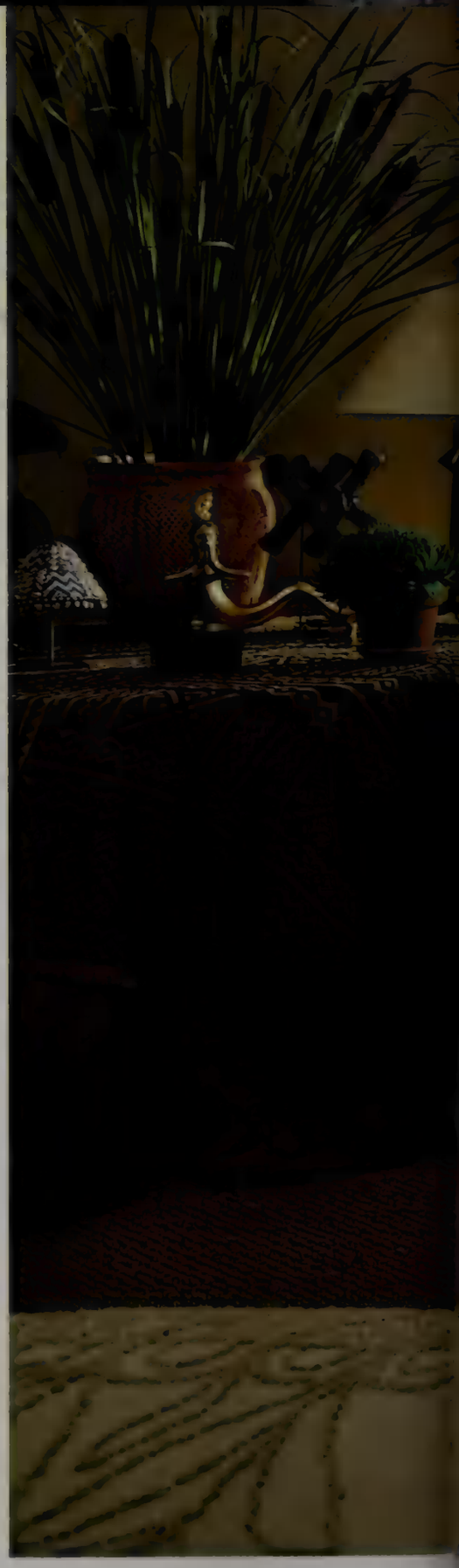
INTERIOR DESIGN BY BRUCE GREGGA, ASID TEXT BY JUDITH NEISSER
PHOTOGRAPHY BY TONY SOLURI





Gregga planned the small sitting room to double as a guest bedroom. Peaches, the designer's Westie, sits on the sofa below an array of 19th-century botanical prints. Brunschwig & Fils cushion fabric. Chinese sea grass carpet, Stark.





ABOVE: The designer uses the screen porch as another living area, and he has furnished it with pieces gathered over the years. Cowtan & Tout floral chintz. Stark sisal carpet. RIGHT: A collection of English creamware inspired the palette in the master bedroom. "I then introduced African textiles and French furniture," the designer says. Pedro Friedeberg's sculpture of a serpent woman is displayed at left.

are only two or three private golf clubs. All of which, of course, underscores the area's unmistakable appeal.

The natural environment is midwestern spectacular: Edged by stretches of soft sand beach beneath high dunes or steep bluffs, Lake Michigan is warmer and wilder than in Chicago. Tree farms, orchards, vineyards, fields of wildflowers and virgin hardwood forests share the landscape with farming communities.

Today Harbor County draws a new breed of urban professionals as well as Chicago's cultural and political elite. Among them is interior designer Bruce Gregga, who purchased a house in the community of Grand Beach in 1988.

"Grand Beach once rocked with the rich and famous," says Gregga. In the twenties and thirties a private club with an eighteen-hole golf course and a lavish 175-room hotel attracted scores of successful Chicagoans and industry magnates. But the hotel burned down in 1939, and eventually the private golf club went public. Visiting notables were slowly joined by a mix of year-round and summer residents and a scattering of tourists. Summer places are still occupied by third and fourth generations of the same families—like the Daley clan of Chicago—but today newcomers are buying recently redeveloped parcels of land, many on the perimeter of the golf course.

This is the case with Gregga. When he purchased his house it was still under construction. "It was a very simple, two-thousand-square-foot house on the golf course," he explains, "moderate pricewise, and I could do just what I wanted to with it." What resulted is a one-story contemporary board-and-batten structure with a shingled roof punched with skylights and a straightforward floor plan. The living/dining room and the open kitchen are flanked on one side by a guest bedroom/sitting room and on the other by the master bedroom. Because of its abundance of windows and French doors, Gregga envisioned "an English garden pavilion" in which the interior would merge with "a Capability Brown landscape overlooking a grand vista full of wildlife."

With the help of a local landscaper, Steve Bornell, Gregga "researched the



area raw," he says, finding trees, flowers and other plants that are indigenous to Harbor County. "I'd drive miles and miles just to look at a maple tree," he recalls.

Amid existing oaks, Gregga has contoured the land by mounding sections of earth into berms. For privacy they are densely planted with pines, hawthorns and hydrangeas interspersed with black-eyed Susans and daffodils. The designer also bordered the cul-de-sac with tall bunches of prairie grasses. "You can hardly see the house," he says. Along the walkway leading from the freestanding garage to the house he added a pergola made of poplar trees that is hung with wisteria.

At the rear of the house, the master bedroom, the living/dining room and

a screen porch open to yet more gardens. Outside the master bedroom, for instance, one can see dozens of rosebushes contained by a small picket fence. There is also an herb garden mixed with wildflowers. Pale lavender hostas cluster around giant oaks. Farther down toward the golf course, in a spot shaded by tall leafy trees, Gregga created an English garden surrounding a small terrace.

Although the designer laughingly refers to his weekend retreat as "Bruce Gregga's little house on the prairie," his treatment of the interior is anything but quaint. "This is a very personal house," he says. "The furnishings are an accumulation of some things I owned, some things I was given and some things I've bought, both contemporary and antique." In the living room, a nineteenth-century sofa "purchased years ago in San Francisco" and Regency chairs bought in London are set alongside a sofa re-covered in green cotton and an antique quilt. Nearby are a pair of nineteenth-century bamboo chairs. "I picked them up roadside for forty dollars," offers Gregga. There is also a recently acquired ceramic-tile woodburning stove from Sweden. "Many of these pieces are from a house I had in California," he says, referring to the nineteenth-century English and French furniture throughout.

In the master bedroom, there are African mud cloths covering pillows and a table, in dark, rich tones that the designer brought in "to offset the softness of the cream-colored walls." The antique quilts and the botanical prints, the rattan furniture on the screen porch, even a nineteenth-century chest of drawers that once belonged to Colette in the guest bedroom/sitting room—all have a singular quality in common for Gregga, "an honesty," he says, "that works in a cottage or a castle." □

RIGHT: The rear of the house opens to lush plantings. "They're all indigenous to the area," says Gregga. "Around the trees are hostas in bloom. There's also a rose garden and an herb garden mixed with flowers."



INSET: The table is set for an alfresco lunch on the terrace off the living room. There, guests can look out to the property's three acres. "I did the grounds with help from local landscaper Steve Bornell," he says. "We went all over Michigan and to Indiana and bought beautiful specimens."

TEXT BY VERLYN KLINKENBORG
PHOTOGRAPHY BY ROBERT RECK

In the West, as in the East, the overlapping of time on the land produces ironies—the incisive contradictions of human experience—that only forgetfulness can control. There was an era, not long ago, when the American West seemed freer of historical ironies than the East. But that's no longer true, if it ever really was.

Take the case of the Chief Joseph Ranch, which lies in the Bitterroot valley just south of Darby, Montana. The ranch was named to honor the Nez Percé chief who may have crossed this land with his tribe more than a century ago, but the name itself was given around 1952. On the ranch's massive gates is depicted an Indian pursuing a buffalo, and in a distant grove of the ranch a stand of vividly decorated tepees rises beside a stream. The gates and tepees were designed by an artist from Camden, Maine. Now the Chief Joseph Ranch is owned by Mel Pervais, a Chippewa Indian and control systems engineer who grew up on the Ojibwa Reservation on Lake Superior. Pervais retired nine years ago, at forty-five, from his own company, which specialized in the start-up of nuclear reactors. At the time he retired, Pervais employed nearly five hundred engineers. "That was one of the reasons I quit," he says.

Pervais is a burly man, with keen eyes and an intellectual restlessness about him. He has accepted none of the apparent constraints that Native Americans so often feel. "I was back on the reservation not long ago, talking to students," he says. "It's easy for them to forget what our heritage is. I remind them that being an Indian means being independent. That's not what the reservation system teaches

RIGHT: At the entrance to the 1,200-acre Chief Joseph Ranch outside Darby, Montana, river-rock pillars anchor bronze gates that depict a Nez Percé Indian hunting a buffalo.

"I was looking for a pristine ranch. What I fell in love with didn't have fences, and except for the log house, the buildings were in sad repair," says owner Mel Pervais (inset left, with his bobcat, Toma). "But in a lot of ways the ranch was preserved and waiting for someone like me."

INSET RIGHT: "The main purpose of the ranch is to breed paint horses, but I don't think of breeding horses as work—that's a vocation," says Pervais, a Chippewa Indian and a retired engineer.

CHIEF JOSEPH RANCH

THE PARADOXICAL TALE OF A HISTORIC PROPERTY NEAR DARBY, MONTANA



you." He does not consider it odd to own a ranch named by Anglos for the Nez Percé chief who, after winning a battle in the Big Hole, fled north with his people. "I visited the Big Hole National Battlefield," says Pervais. "It's a monument to an army defeat." With a smile, he adds, "Indians tend to celebrate their victories, not their losses."

The Chief Joseph Ranch is an enormous wedge of land that runs from the Bitterroot River up into the razor-sharp mountains that define the boundary between Montana and Idaho. The ranch encompasses forest and fields, which in this wet year are filled with knapweed, and pastures cropped by the paint horses that Pervais breeds. Tin Cup Creek flows through the ranch, and there is hay ground on its northern edge.

ABOVE: The Chief Joseph lodge was constructed for William Ford in 1917, using river rock and lodgepole pine. BELOW: Horse gear and wool rugs "of Navajo and Sorona ancestry" accompany high-back wood benches in a nook off the living room. Tiffany lanterns are mounted on the fireplace and in the hall. Beyond the door is a Chinese horse painting.





"It's stayed in the same condition without any changes since it was built in 1917," says Pervais of the living room. The materials, including logs as long as 60 feet and a river-rock fireplace, and contemporary furnishings provided by designer Charles Stuhlberg "manage to convey intimacy as well as majesty." The Oriental rugs are family heirlooms; Tiffany lamps.

When you drive onto the ranch, past small herds of paint mares and their foals, you come to a core of what appear to be agricultural buildings. Two of the buildings are indeed agricultural: One is a covered round pen, where horses are worked, and the other is a dairy barn that's been converted into stables. But inside another old dairy barn is a modern suite of offices, and beyond those—under the cavernous reach of the barn's beams—a sophisticated laboratory designed by Pervais to extract precious metals from catalytic converters, a plant operated by Pervais and his sons and whose only effluent is pure water. Not the least of the ironies on the Chief Joseph Ranch is that here, in a state that has been despoiled by mining, Pervais has brought a mine indoors, and what he mines, cleanly, using automotive junk, is platinum.

Up the hill from the dairy barns, past the paddock patrolled by Smokin' Quincy, a beautiful gray stallion who throws paint foals, lies the architectural centerpiece of the Chief Joseph Ranch, a log lodge built in 1917 by the ranch's original owner, William Ford, and designed by an architectural firm from Toledo. It's an old romantic metaphor to call a clearing in a forest a cathedral of light. The lodge at the Chief Joseph Ranch is a cathedral of trees laid low, of enormous logs still wearing their bark on the outside of the building, but gleaming bare, darkened by age, inside the lodge.

The Bitterroot valley is devoted to log construction; it harbors more than a dozen log house companies, most of which harvest standing dead lodgepole pines (usually killed by beetles) for their work. In the last decade prices for logs have risen dramatically, and logs of the quality found in the lodge at the Chief Joseph Ranch are almost impossible to get. In the vaulted living room, which ends in a fireplace that could easily digest a giant's



LEFT: A portrait of Chief Joseph commissioned by the former owner and given to Pervais rests on the mantel in the living room.

BELOW: "The craftsmanship of the railings and stairs was unsurpassed for the time, and it remains to be challenged today," says Pervais. An antique desk holds wildflowers, a bust of Chief Joseph, an Anasazi bowl and a photograph of Pervais's granddaughter.

OPPOSITE: "It's more than just a heritage thing," Pervais says of the remote tepee village on the ranch. "It's a comfortable place to go when solitude is required." A marriage tepee, with horses symbolic of a dowry gift, is a copy of one at the Smithsonian.



armload of firewood, there are no splices along the walls where shorter logs have been joined, as is usual in modern log construction. The logs that are uninterrupted by windows are more than sixty feet long, almost two feet in diameter. "You can't even tell, at first glance, which was the top or bottom of the tree," Pervais says.

Restoring the lodge has been a slow, steady task. Pervais's goal is to upgrade the lodge's utilities while keeping the original feel of the place, which is surprisingly intimate. Belying the grandeur of the living room, which yawns around you, the house's smaller rooms feel quiet and secluded. In some ways the kitchen is the most engaging spot in the house. It has an old-fashioned "country" wallcovering, a sturdy breakfast table, a pantry full of glass-front cabinets for dishes, a wood-burning cookstove and a rare cylindrical refrigerator built by the old Jewett Refrigerator Company of Buffalo, New York. Off the kitchen lies an enclosed stone porch, which has been converted into a kind of family room, for a family that includes a three-year-old bobcat named Toma. Toma lives in an arbor off the porch, and she enters the house through her own glass door. She is named after Chief Joseph's wife.

After all, there's nothing "retired" about Mel Pervais or the projects he undertakes. He talks with genuine passion about the highly technical subjects—nuclear power, platinum extraction, engineering—that are his expertise. What makes the lodge at the Chief Joseph Ranch distinctive is not just its architecture or the scale of its logs or the view it commands of the Bitterroot valley and the mountains that rise above it. It's the fact that Pervais has embraced the lodge as a home, not as an artifact. The lodge is not just an example of period rehabilitation, a place where the past has been resurrected without regard to its ironies and turned into an empty monument. It's a place where the past and the present accommodate each other, a personal accommodation made possible by Mel Pervais. □







"The barns were originally made for dairy use," explains Pervais, who converted them into stables, offices and work space for his platinum recycling project. The Appaloosa is one of three that he keeps on the ranch, in honor of Chief Joseph and the Nez Percé tribe.



The ranch is bordered by the Bitterroot River and the mountains of the Bitterroot National Forest. "I like to head out toward the Idaho border, where there's miles of ranchlands and wilderness that's reasonably inaccessible to anyone else," Pervais says. "You always see deer, and if you're lucky, you'll see elk and bear and the occasional mountain lion." INSET: The tepee village can be reached only by horse or four-wheel drive.

The Chief Joseph Ranch was named to honor the Nez Percé chief who may have crossed this land with his tribe more than a century ago.



THE SENATOR'S COUNTRY SEAT

ELIZABETH AND DANIEL PATRICK MOYNIHAN IN UPSTATE NEW YORK

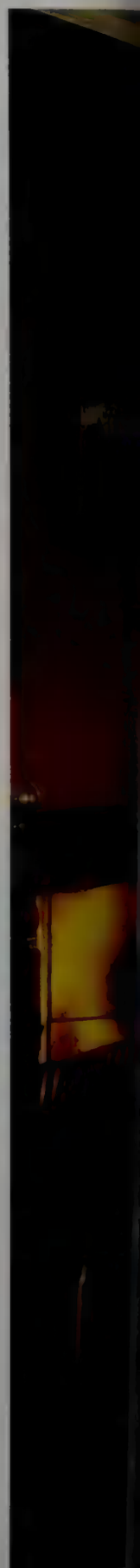
For over 30 years Senator Daniel Patrick Moynihan (bottom left) and his wife, Elizabeth (bottom right), have spent weekends and summers at Derrymore, their 700-acre farm in New York State. BELOW: Under the direction of Liz Moynihan, the circa 1835 house has been carefully renovated.

TEXT BY BRENDAN GILL
PHOTOGRAPHY BY DURSTON SAYLOR









In ancient times, members of the Roman Senate would occasionally withdraw from the intense political hurly-burly of the era to seek rest and diversion at their farms in the verdant hills beyond Rome. The learned author and orator Cicero was just such a senator, and he comes to mind as a predecessor of the learned author and orator Daniel Patrick Moynihan, senior senator from New York State. Senator Moynihan is obliged to spend most of the year at work in Washington, but he contrives to escape now and then to his equivalent of Cicero's country villa: a farm in the hills of

BELOW: Paintings and objects from the couple's stay in India while Senator Moynihan was the United States ambassador there are combined with American pieces in the sitting room. The dhurrie was woven in a friend's factory in Panipat. An Indian elephant puppet hangs from the chair rail.





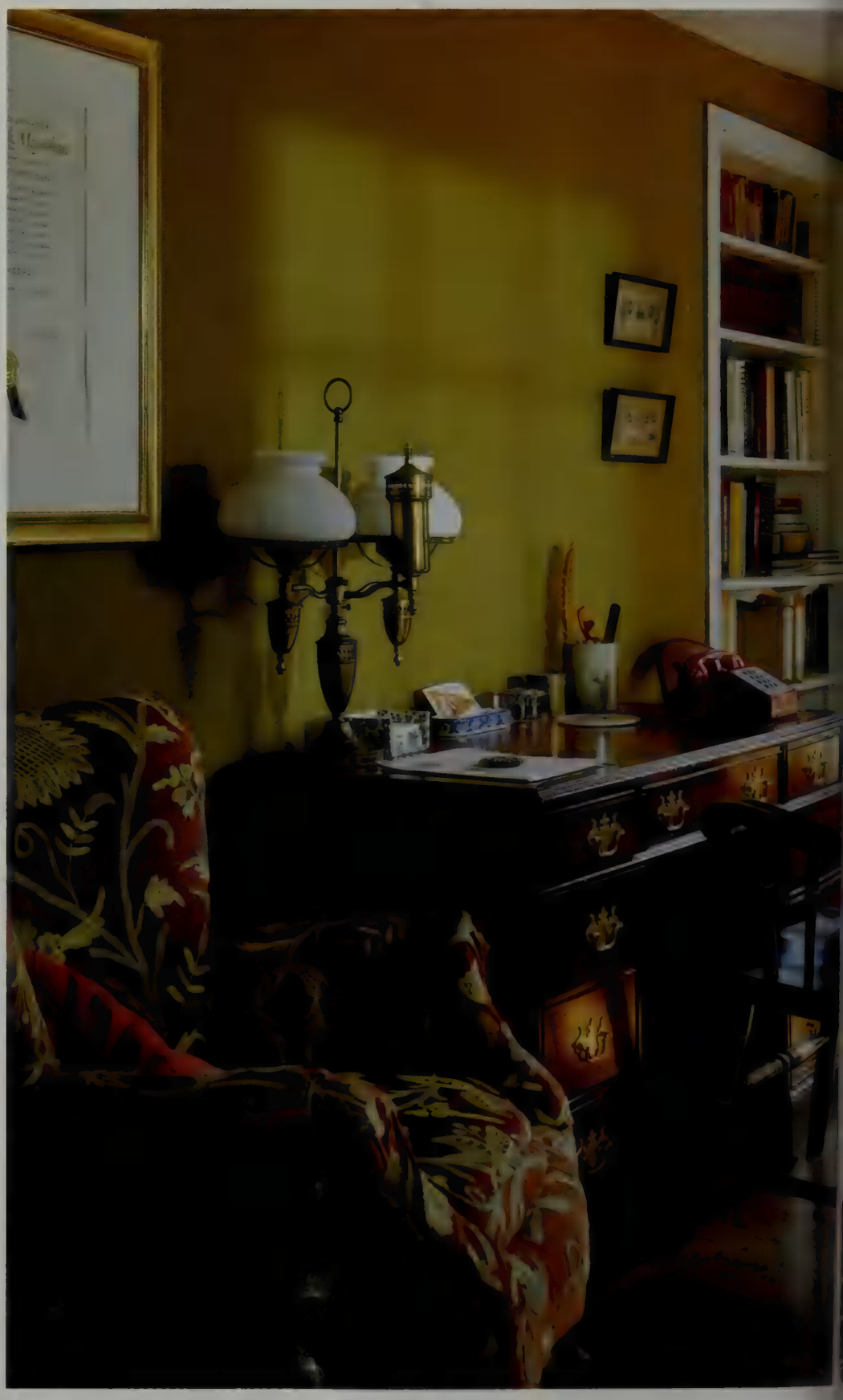
"I wouldn't say the house has been decorated," remarks Liz Moynihan. "It just sort of happened." ABOVE: An ox horn that the senator brought back from Yugoslavia in 1965 is over the door to the study.

Delaware County, in the south-central portion of New York State.

One tends to think of the senator as intensely urban—he was raised in Hell's Kitchen in New York City, and much of his career as a scholar and statesman has been devoted to the study of urban problems—but he has acquired a countryman's way of marking the passage of the seasons. "When along the borders of my meadows I see the first goldenrod and purple asters," he says, "then I tell myself sadly, Summer is almost over."

For generations the economy of Delaware County, high in the Catskills, was based on dairy farming. Though last year New York State produced more milk than ever before, the record amount was thanks to the increasing productivity of cows; the number of dairy farms declines markedly from one year to the next, and to the dismay of old-timers it is more and more commonly the case that long-held family farms are be-

BELOW: The desk chair in the study—or "snug," as the family calls it—was given to the senator when he left the directorship of the Joint Center for Urban Studies at Harvard and MIT. Liz Moynihan covered the wing chair in a fabric purchased in Kashmir. "I specialize in five-dollar chairs," she says, "meaning I haven't paid more than that for any of them."



The house was built in a simplified Greek Revival style.

ing broken up and sold off in small parcels to provide second homes for city dwellers. Senator Moynihan and his wife, Elizabeth, an architectural historian, count themselves among the old-timers, having purchased their farm, which they call Derrymore, more than thirty years ago. In the course of a career that has seen Moynihan serving in capacities every bit as varied in location as they have been in character—before being elected to his first term as senator in 1976, he was at one point a professor at Harvard, at another point the United States ambassador to India, and at still another, our representative to the United Nations—he and his wife have felt fortunate to possess in Derrymore a steadfast home for themselves and their three children. (The farm has begun to play a similar role for their first grandchild, Michael Patrick, aged three, the son of Maura Moynihan Avedon and John Avedon.)

Derrymore dates back to the years just after Governor DeWitt Clinton's supposed folly, the Erie Canal, was opened in 1825, permitting the products of farm and factory to move easily and without interruption from the Great Lakes down to New York City and thence out into the world. According to Moynihan, some historians hold that the closest the United States ever came to realizing Jefferson's dream of an agrarian republic was when the farmers of upper New York State, prospering from their access to the canal, began to build their grand Greek Revival houses on every sightly hilltop. Working their fields by day, they were reading Homer and Virgil—to say nothing of Cicero—in the original in their libraries by night.

The Moynihans' farm consists of seven hundred rolling acres in a valley between the headwaters of two of the greatest of our eastern rivers—the Delaware and the Susquehanna. According to the Moynihans, *Derrymore* is an Anglicized version of the Gaelic words for "ancient oak," the oak being a tree sacred to the Druids and so, by descent, to the Moynihans. The name honors a certain venerable tree of that species located on the property. Under another tree of great age, a cedar standing watch on a hillside above the house, Liz Moynihan's mother lies

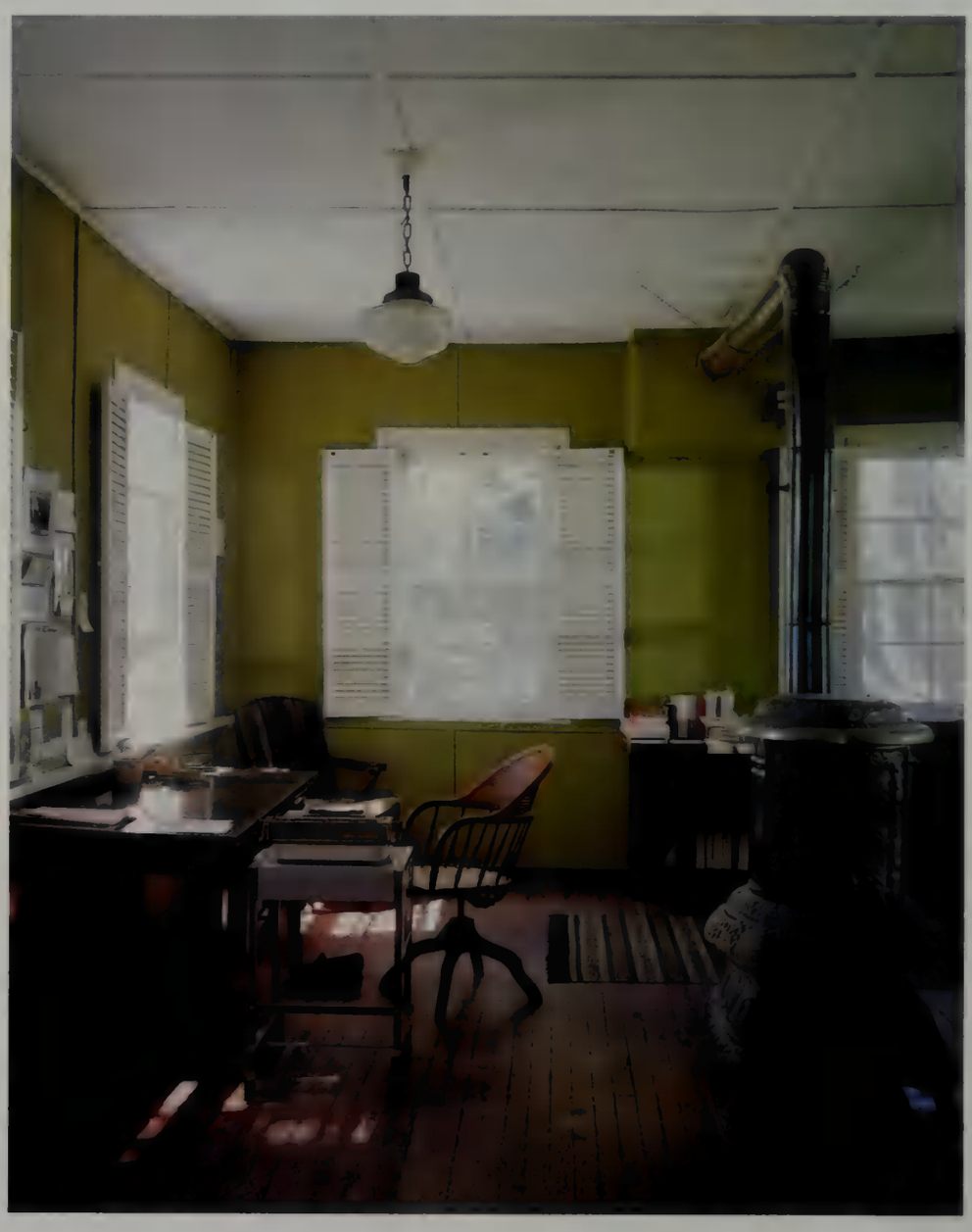


Liz Moynihan removed the ceiling in the master bedroom and exposed the chestnut beams. "They're sixteen inches square," she says. "They could almost hold up the Empire State Building." Bullet holes pock the weathervane above the stair to the loft, once unused attic space.





ABOVE LEFT: Not far from the house is a schoolhouse built in 1854; the senator writes there when he's at Derrymore. "It's a way of writing that Paul Horgan taught me," he says. "You write every day—not to the point of exhaustion but to a nice lunch." ABOVE RIGHT: Among the mementos are photographs of him with Averell Harriman and Lyndon Johnson. BELOW: An old stove warms the schoolhouse, where the senator has written all but one of his 16 books.



OPPOSITE: Evidence of a working dairy farm, rolls of hay are stacked in the fields. "The great difference in the country is that there are seasons here," Senator Moynihan says. "There are no real seasons in the city."



buried. From the hillside, one looks out over an immense green bowl of fields and woods, in whose shelter the little white Derrymore farmhouse is placed. The setting is a tranquil one, and several of the Moynihans' friends have requested the privilege of being buried there. The farmhouse itself was built in about 1835, in a simplified Greek Revival style that echoes but is by no means equal to the pillared mansions to be found in counties farther to the north and west. As the decades passed, the house accumulated all around it, in the usual hit-or-miss agricultural fashion, a variety of outbuildings: a stable, a big hay barn, a woodshed, a chicken coop. The Moynihans long ago disposed of the chicken coop and other small, deteriorated structures.

continued on page 202



Also on the property are a barn and a one-room woodshed that Liz Moynihan, an architectural historian specializing in Mughal India, uses as her office. "We've moved our 'city house' fourteen times," she says. "But we've always had our farmhouse. We'd never have gotten through life without it."





The owner of the sole residence on an island in Long Island Sound "couldn't imagine himself living in anything ponderous," says Allan Shope, who, with his partner, Bernard Wharton, designed a cedar-clad house for the businessman-sailor. "He liked the informality of the Shingle Style, of the way the intimate spaces connect." To the left of the entrance is a circular stair tower.

SHINGLE STYLE IN CONNECTICUT

EVOCATIVE ARCHITECTURE ADAPTED TO A CONTEMPORARY POINT OF VIEW

ARCHITECTURE BY SHOPE RENO WHARTON
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY DURSTON SAYLOR



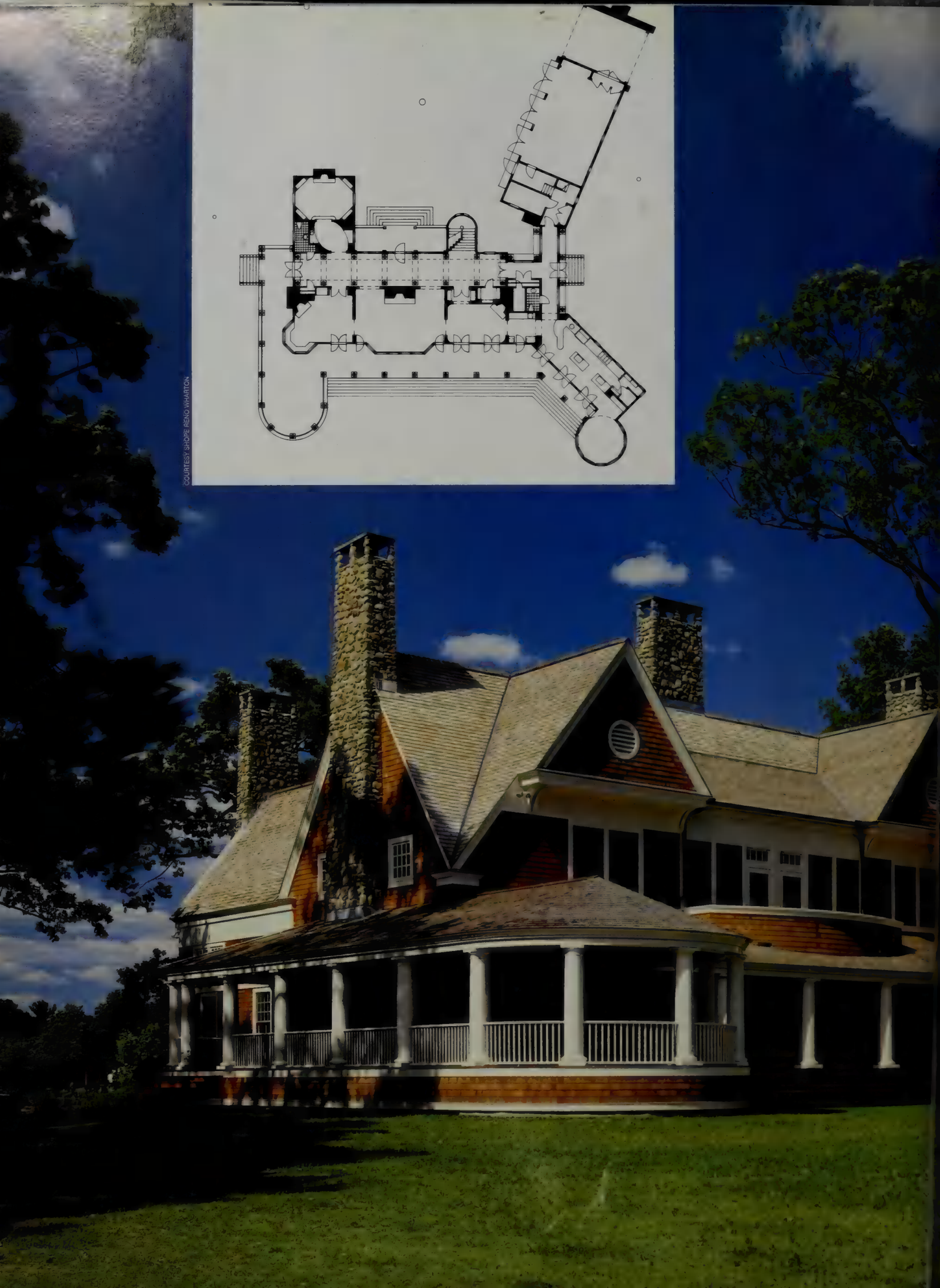


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COURTESY SHOPE RENO WHARTON



"The house unfolds as you walk around it," notes Wharton. Anchored by the tower containing the master bedroom sitting area and the breakfast room at right and the porch at left, the rear elevation faces the Sound. INSET: The first-floor plan shows the relationship of the veranda and the porch—which together give the house a horizontal definition—to the main living spaces.

From the start, the new house was up against severe competition. It had to compete with the owner's memories of a captivating house that formerly occupied the five-and-a-half-acre island off the Connecticut shore, a capacious, dark green Victorian affair that oozed character and charm from every weather-beaten shingle. "It had wonderful gables with pediments, a circular turret for the stairs and a big porch that was a center of activity," says the owner. The Victorian house had been moved to the island in 1917 by Martin Quigley, a publisher, and local lore has it that F. Scott Fitzgerald was a frequent guest. "Quigley started an island tradition for great summer house parties," the owner notes. "Some supposedly were a week long."

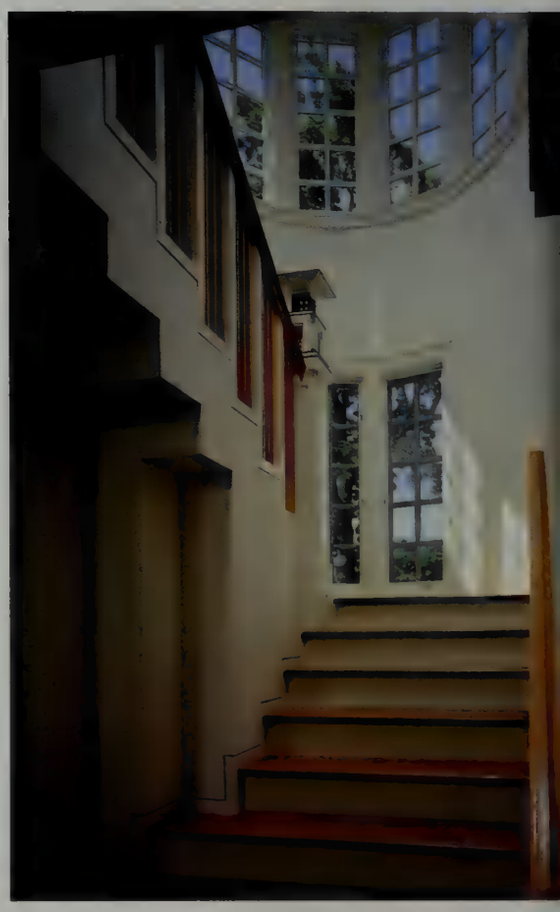
Years went by. The owner, who grew up in a large white Georgian-style house on the hill overlooking the island, and whose parents eventually bought the old Victorian pile, often visited the island and the house as a boy in the 1960s and 1970s. Once he reached adulthood he decided to make the island his primary home.

He consulted a few architects to see what he could do with the timeworn house. "He wasn't sure he wanted a new house when he came to us," says Allan Shope of Shope Reno Wharton, the Greenwich, Connecticut, architectural firm. "But the place was in terrible shape." His partner, Bernard Wharton, agrees. "The house had become a hazard, and it just wasn't feasible to put it back together."

A new house at least meant that the various spaces could be fine-tuned to the owner's predilections and his expectation of eventually marrying (which he did, shortly after moving into the house). But memories were not dispensed with so easily: "I wanted something that would encapsulate my history on the island," he emphasizes. "It was agonizing for him to tear the old place down," says Wharton. "Whatever he put up had to be historically significant."

Fortunately, the architects the owner chose are quite familiar with the type of house he had in mind. Since





LEFT: "It's somewhat akin to the cabin of a boat, with its coffered ceiling and riblike columns," Wharton says of the main gallery. "The water is an essential element, with waves crashing at one end of the hall and a tranquil tidal pond at the other." ABOVE: The newel post at the landing in the stair tower is "a trademark detail of our firm and a wonderful exclamation point," says Shope.



1981 Shope Reno Wharton has built a reputation for designing distinctive houses that reinterpret and recombine the vocabulary of the late-nineteenth-century Shingle Style, with its overtones of Victorian, Queen Anne and neo-Colonial styles. Yet just to make sure his ideas were understood, the owner gave the architects a file of photographs of houses and rooms he had seen published in magazines.

The residence Wharton and Shope designed for him is a series of somewhat intricate gabled and turreted volumetric masses, densely packed at the front entrance and loosened up to embrace the landscape at the rear. The whole is clad in cedar shingles that will soon weather to a gray brown, trimmed with white wood cornices and stringcourses, and punctured with small-paned windows. "I wanted windows all over," says the owner.

Not surprisingly, some of the most salient architectural features in the new house can be traced directly to its Victorian predecessor, such as the turret containing the stairwell, the steep gables, the large porch and the interior wall paneling. One major difference is that there is more of everything. For example, the new house has two turrets: one for the main stair, the other for a first-floor breakfast room and a circular sitting area off the master bedroom above. The house has more gables as well, many of which extend above the second floor to create well-defined shadows. "Gables are a key element in the house," says the owner. "I love their placement and proportions. They also allow more light in." Instead of a single porch, a long veranda edged by rotund Tuscan columns stretches across the south side of the house. At one end, a separate horseshoe-shaped porch juts out toward the water. "It's great for summer barbecues and cocktail parties," says the owner. "We can entertain four hundred and fifty people quite easily."

Regrettably, the wood paneling of the older house could not be salvaged for the new one. Still, the owner, who wanted to be "surrounded by wood," encouraged the architects to use it lavishly for the interior molding and trim and for the paneling lining the walls and ceilings of the octagonally shaped study on the first floor. "The study has become my favorite area of the house," he says. "It's a cozy and inspiring place where I go to think and to work."

The owner obviously isn't the sort who craves large, open rooms. "I wanted them to be intimate and personal," he says. Nevertheless, the family room, living room and dining room all open onto each other by double doors arranged in an enfilade so that the spaces flow from one to another. Although his architects developed the concept, the owner had drawn a diagram to indicate where he thought the various living spaces could be located to take advantage of the island's panoramic view of Long Island Sound. "I wanted a design that would incorporate the sense of being outdoors and being near the sea, of living near the water and on the water," he explains.

OPPOSITE BELOW: "It's my favorite area for entertaining in the summer," the wife says of the porch, which projects toward the Sound. "It seems to have been built for breezes and sunsets." "We spaced the columns to frame different views," Wharton notes. "It's so lyrical. I think of parasols and wicker and a total connection to the past." "The house sits like a sentinel at its post, just grand enough and in perfect scale with nature," Wharton says. BELOW: The gatehouse at left marks the terminus of the entrance approach. "It has such permanence. I love thinking of how it will look a hundred years from now," says the owner, who has known the island since childhood.





"The house takes advantage of all the great island perspectives," the owner says. "It purposely rambles," adds Wharton. "We were able to maximize the light and views from every direction." ABOVE: A balcony projects from the second-floor gallery. The steps off the veranda are used as seating for parties.

OPPOSITE: "It's a romantic architectural idiom," says Wharton of the tower. "Like a lighthouse, it's a beacon you can see from great distances." The breakfast room on the lower level and the master bedroom sitting area above "have captivating views not only of the water and trees but of the rest of the house."

The plan he sketched evoked, interestingly enough, the asymmetrical, expansive arrangement of rooms of many Shingle Style houses. Shope Reno Wharton modified and refined the diagram, deepening and filling out the spaces. Now visitors enter the front door to find a wide hall extending laterally from one end of the house to another. The hall in turn opens onto a series of public rooms arranged in a linear sequence along the south side of the house, directly overlooking the water.

A circular stairwell that connects the entrance gallery to the second-floor hall is pierced with tall windows that allow additional views and more natural light to enter the interior. "There isn't a dark room in the house," says Wharton.

On the second floor, the hall connects the south-facing bedrooms and leads to the master bedroom and its circular sitting area. "From morning to evening, the room has a marvelous view of the water, not to mention the sunset," the owner says.

While he describes himself as being "meticulous about details," the owner wasn't around as the house was nearing completion. Instead, he took off on a climbing expedition to Mount Everest. When he arrived back home three months later, he recalls, "the only thing I had to do was change a couple of light switches."

Already the new shingled residence seems to have won out over the old house in the competition for the owner's affections. And it should only be a matter of time before every freshly constructed nook and cranny is permeated with its own rich store of memories. □





HIGH LIFE IN THE LOW COUNTRY

UPGRADING THE RURAL VERNACULAR IN SOUTH CAROLINA

INTERIOR DESIGN BY MARJORIE SHUSHAN
TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY ROBERT THIEN



As a boy in the sleepy Arkansas hamlet of Arkadelphia, Dick Sturgis spent the lazy days of summer trolling for catfish, becoming a crack shot and learning the family lumber business. As a grown man he moved to Colorado and California and went into real estate. "I thought I wanted out of the South," he says.

But you can't take the South out of the boy. Four years ago when he was looking for a place to retire, play golf and hunt with his collection of shotguns, Sturgis found himself drawn to the remote marshes of the South Carolina Low Country, where the spirit and romance of the Deep South still thrive, where time goes as slowly as the curving Pocotaligo River and where Sherman's army is talked about as if it were just around the bend. "I had forgotten the laid-back openness and hospitality of the South," Sturgis says in the drawl of a southern gentleman. "Arkadelphia was the place where I grew up and worked real hard, and now this is the place where I continue to grow up and play real hard."

He's not just whistling Dixie. Sturgis and his wife, Nancy, have moved lock, stock and barrel into their new house on one of three hundred sites on the six-thousand-acre Brays Island Plantation. Sturgis told designer Marjorie Shushan—who had worked with him on his houses in Aspen and the Cayman Islands—that he wanted a rustic cabin that would look as if it had originally been built as a hunting shack by a wealthy Savannah cotton trader at the turn of the century. Surrounded by ancient oaks dripping with Spanish moss, the house is set on a creek at the edge of the wetlands, where herons and egrets nest in the spartina grass and the sky is

"It's a place to rock away a southern summer," says interior designer Marjorie Shushan of the rear porch of Dick and Nancy Sturgis's house overlooking the Pocotaligo River in South Carolina. "Creating something with the hand of age to it was the idea," says architect Joseph Hall, who calls the porch "the best room of the house." Richard Mulligan log-and-hickory swing.



"It all came together with the fabrics, how they melt together," says Shushan, who gave the living area "the look of an old river cabin." For entertaining, the Sturgises open the space to the rear porch that adjoins it. A Clarence House cotton was used for the draperies; the same fabric—backed with paper—covers the walls. Fabric for the ottoman and chair cushions and for the sofa is also from Clarence House. A Richard Mulligan wicker chair sits on a Patterson, Flynn & Martin handwoven rag rug.

framed by palm and cedar trees. "It's a breathtaking area," says Shushan. "When I first saw the house it was just a platform with a ladder at the edge of the swamp, but I fell in love with the property.

"I feel that I'm part psychiatrist," she explains. "I study the way my clients live and the way they are. I find out who is the secure one. I find out what they want and love and what they hate." What the Sturgises wanted was a place to kick back and take it easy, a comfortable country house with rag rugs and rocking chairs and an open kitchen, where Nancy could paint and they could entertain informally, and where the couple could indulge their passionate interest in outdoor sports (the plantation maintains a golf course and a riding stable).

"I bill myself as an interpreter of dreams," says Hilton Head architect Joseph Hall, who built the house. "Dick's dream was to have a hundred-year-old cabin on a creek. I used a lot of rustic materials: rough-sawn timbers, old wooden floorboards, board-and-batten siding and a painted metal



"The house isn't *too* country," Dick Sturgis emphasizes. "There's a sense of things being a bit worn, but there's still a sophistication to it." "We worked with the paradox of wanting freshness and patina at the same time," Hall explains. "We ended up going after a certain imperfection." In the dining area, which is located between the living area and the kitchen, Christopher Hyland fabric covers the chairs. "There's an openness to everything," Sturgis says. "Each area becomes an extension of the one next to it."

roof. And I tried to make it look like it needed repairing." He painted the house in the colors of the landscape and set it fifteen degrees east of south to take advantage of the prevailing breeze and to get the best sun. The cabin is one-third porch, the main one a seventy-foot-long outdoor room punctuated by French doors and carefully screened against mosquitoes, which Hall calls "the unseen guardians of paradise."

"The porch became a second living room and a second dining room," says Shushan, who furnished it with rustic antiques and wicker upholstered in fabrics made to match the woven rag rugs. Nineteenth-century landscape paintings and animal sculptures complete the look of a sportsman's hideaway. At one end of the porch, a long trestle table seats ten, allowing the couple and their guests to watch the fiery sunset colors ooze up from the wetlands as the Carolina wren and the mockingbird sing their evening songs. On the smaller front porch, a hall rack from Bridgehampton shares space with two antique lanterns Shushan found in Los Ange-

ies. "I always work as if it were my own house," she says. "First, I have to be happy. I put myself in their shoes—I have to imagine I could live there. I see living in this house with all the doors open."

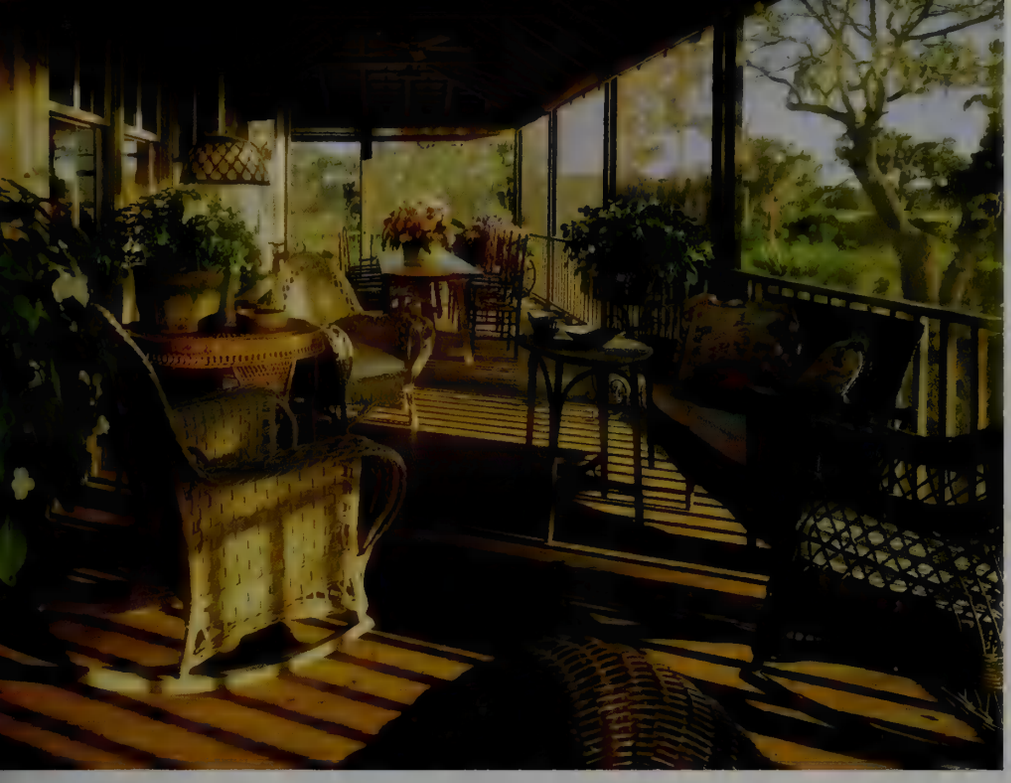
A day at the cabin begins as the Sturgises look out over the wetlands to the Pocotaligo from an antique iron bed. There's an early jog or a ride through the primeval forest. After lunch Nancy Sturgis retires to paint

"I bill myself as an interpreter of dreams. Dick's dream was to have a hundred-year-old cabin on a creek."

while Dick bags his limit of quail with a .410 side-by-side Abbiatico Salvinelli from his collection, accompanied by his bird dog, a Braque named Calvin. Sometimes Nancy rows downriver in their single scull, or they explore the teeming marshlands together in the Boston Whaler tied at the end of their dock. "It's paradise," Hall says. "It's a special corner of the world," agrees Dick Sturgis. "I definitely feel as if I've come home." □

"They wanted to be surrounded by nature, so we built as close to the wetlands as was ecologically sound," says Hall. "The house lies at the edge of a great expanse of grassy plain that looks as if it had never been walked on." "If you don't count the marsh critters," Sturgis says, "there's complete privacy." BELOW: In the master bedroom, an 18th-century Welsh armchair is on a Patterson, Flynn & Martin handwoven rag rug. Pratesi linens are on an iron-and-brass bed from Alice's.

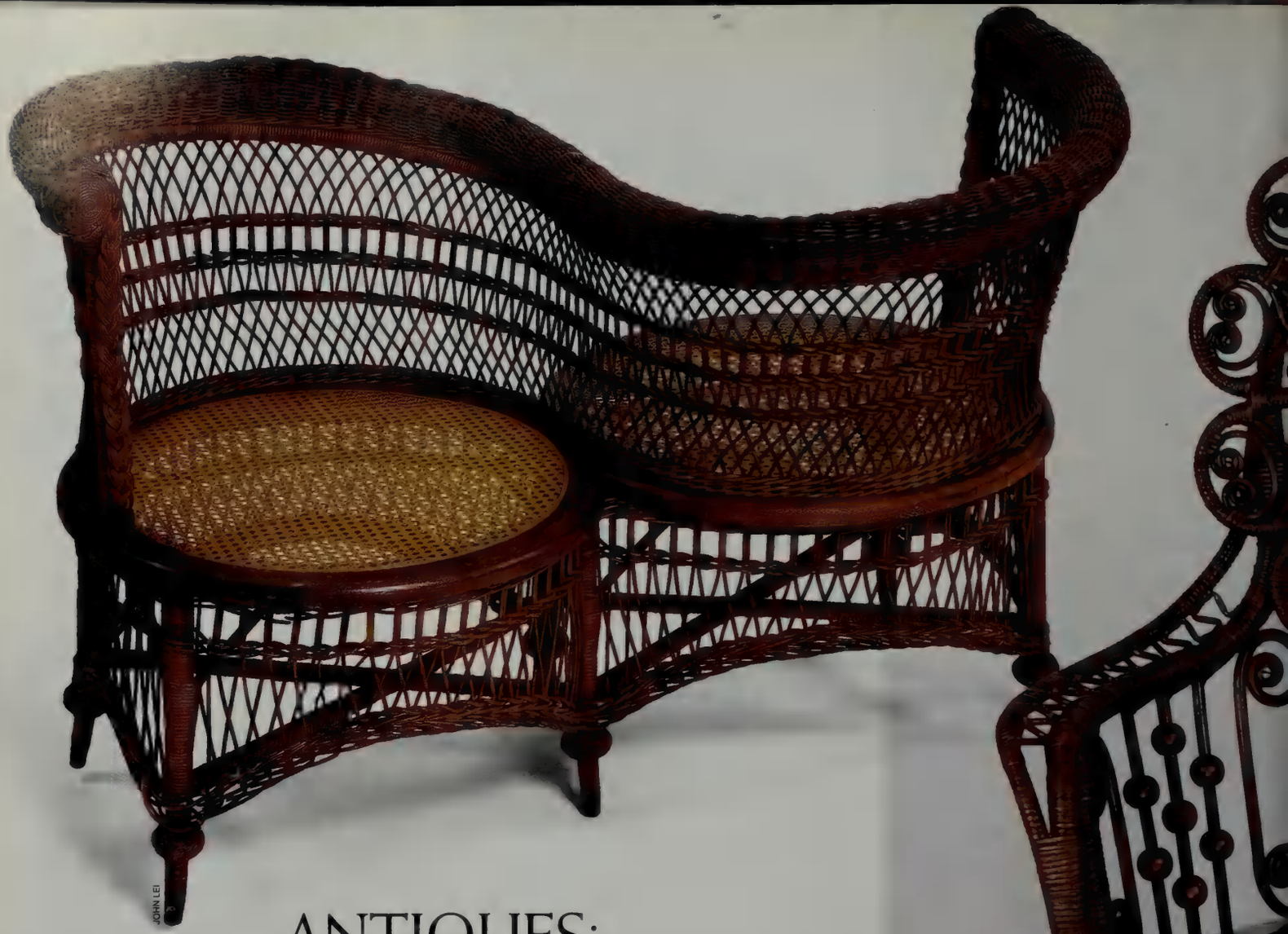




LEFT: "We have dinner every evening at the big table on the sunset side and breakfast every morning on the sunrise side," says Nancy Sturgis of the rear porch. Shushan assembled complementary wicker pieces found along the East Coast on the porch, which runs the entire length of the house.

BELOW: The smaller screen porch to the right of the front entrance is anchored by an English pine hall rack and is "primarily for hellos and good-byes," Sturgis says.





JOHN LEI

ANTIQUES: WICKER FURNITURE

VERSATILE CHARM OF AN AMERICAN CLASSIC

TEXT BY RICHARD CONNIFF

ABOVE: *Tête-à-tête*, Heywood-Wakefield Company, circa 1897. Wicker and cane; 33" x 49½". The latticework and airy weave of wicker furniture appealed to late-19th-century health concerns for ventilation and was suited to indoor-outdoor use. The dividing armrest of the tête-à-tête allowed couples to converse without physical contact. Newel Art Galleries, Inc., New York.

In its 1886 catalogue, a Massachusetts company offered for sale a wicker baby carriage in the shape of an upturned seashell. It was a vision to make any new parent's imagination thrum with overweening pride: little Jane in a kind of rolling version of Botticelli's *Birth of Venus*. Junior on the half shell, garnished with a fringed parasol.

Here was the lovely thing about wicker: It was almost as supple and limitless, as given to excess or subtlety, as human fancy itself. You could turn it into anything, and at the height of the American romance with wicker, from about 1880 to 1930, manufacturers did.

"I haven't found a wicker refrigerator," one collector remarks tentatively. But something in her tone adds the implicit word *yet*. Anything seems to have been possible: Among the items illustrated in old catalogues or surviving in collections are a wicker doll buggy in the shape of a lace-up

STEPHEN VERONA



ABOVE: *Love Seat*, Wakefield Rattan Company, circa 1880. Oak and reed; 39" x 45". Cyrus Wakefield, the father of the American wicker furniture industry, was the first to use reed, the pith of the rattan plant, in furniture design. Extremely receptive to stain, paint and lacquer, reed was also more pliable than rattan, as is evident in the more than 125 curlicue motifs set into the back panels of a love seat. Leslie Curtis Antiques, Dennis, Massachusetts.



JOHN LEI BACKGROUND: KATHLEEN NORRIS COOK

ABOVE: *Chair*, circa 1920. Reed; 40" x 34½". Wicker designs of the 1920s were based on the simple lines and ornamentation of Art Déco, the last style employed by the wicker industry before it died out in the early 1930s. Pamela Scurry's Wicker Garden, New York.

shoe, a wicker grandfather clock, a wicker phonograph (said to mute the "counter vibrations" for which wood cabinets were notorious), and even a wicker piano.

Wicker also lent itself to almost any motif or school of design. The Victorians shaped it into florid arabesques and ogees, then embellished their wicker furniture with silk ribbons and bright draperies. When the Arts and Crafts Movement rebelled against such ostentation, wicker served just as readily in austere and boxy Mission-style chairs. Gustav Stickley thought wicker's natural coloring had "all the intangible silvery shimmer of water in moonlight." But dyed or painted wicker also suited the elegant color schemes of the Art Déco period.

If wicker wasn't a style of design, it also wasn't any single specific material. By origin, it was a verb: The word *wicker* derives from the Scandinavian *vika*, meaning "to bend," and it can refer to items woven from a variety of materials, including reed, willow, machine-twisted paper, Oriental sea grass, rattan and cane. Wicker was basketry for the human body. Woven furniture gratified the human appetite for comfort, with its textural richness, its strength and springiness, and especially the way it creaked and yielded to embrace the sitter.

The influence of Asian imports has given wicker a persistent Oriental exoticism, but its roots are everywhere. An Egyptian stone carving from almost six thousand years ago depicts a priest seated on a reed-work stool. Ancient Romans wove willow into patio furniture, or what Pliny's *Natural History* calls "those articles of luxury, reclining chairs." Woven basket or beehive chairs were the most common furniture of the European peasantry.



ABOVE: *Sofa*, circa 1920. Reed; 40" x 77". Easily accommodating three or four people, the wicker sofa virtually replaced the settee in the 1920s, when the widespread use of upholstery on wicker came about. Pamela Scurry's Wicker Garden, New York.

The development of an entire industry devoted to wicker furniture was a classically American innovation. In the 1840s Yankee shipping merchants in the China trade were using rattan, a Southeast Asian vine, as packing material to keep cargo from shifting in transit. The discarded heaps were a fire hazard on Boston docks. But a Massachusetts grocer named Cyrus Wakefield saw opportunity, and set up in the rattan business just as cane-seated furniture was coming into vogue. Furniture makers soon found it was cheaper and quicker to shape a curlicue in rattan than in bentwood or metal. Customers found the light weight of rattan furniture made it ideal for moving outdoors. In time, Wakefield's venture became the largest maker of wicker furniture in the world, ultimately merging with a competitor to form the well-known Heywood-Wakefield Co.

Wicker made its reputation from the start as country house furniture, redolent of sea breezes, long front porches and leisure. As the middle classes spread out from the cities after the Civil War, wicker suited their vision of a more relaxed way of life. It turned up not just in new country houses but in the trolley and railroad cars that made suburban living possible. If the cities were teeming and polluted, the airiness of wicker seemed like a natural antidote. By the turn of the century the nation had become obsessed with cleanliness; wicker, being naturally ventilated, was thought not to harbor germs, unlike carved and upholstered wood furniture. In the decades before penicillin, manufacturers found a ready market for cribs, strollers and even an infant's scale in wicker.

Wicker represented not just health

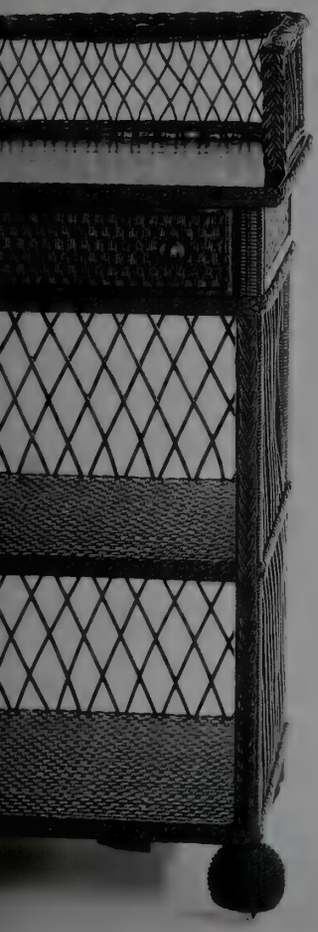


ABOVE LEFT: *Chaise Longue*, Heywood-Wakefield Company, circa 1922. Reed; 35" x 70". Veering from traditional woven wicker in the 1920s, the Heywood-Wakefield Company began to handcra't stick wicker furniture. ABOVE RIGHT: *Buffet*, Heywood-Wakefield, circa 1910. Reed, cane and oak; 43" x 60½". A buffet combines the crisscross lattice weave of the Bar Harbor style with a solid basket weave. Both, Corner House Antiques, Sheffield, Massachusetts.

but the status of the leisure class. It became a standard prop in photographers' studios. A wicker posing chair with a single rolled arm allowed a woman to incline elegantly in one direction while her dress flowed out in the other. Even the family dog was posed perched on wicker.

Wicker daybeds and fainting couches proliferated. One manufacturer advertised a lounger fit for "Dreaming Wide Awake," with a drink holder in one arm and a rack for one's newspaper in the other. Tastemakers celebrated the "*dolce far niente* existence" of the summer porch.

The American passion for wicker remains strong, though substitutes sometimes made a brief and tinny appearance on porch or lawn. (An early ad praised tubular steel lawn furniture as "graceful as a soaring airplane . . . virile as a skyscraper.") But to meet the demand for wicker, manufacturers turned increasingly to flimsier mass-production techniques. So collectors now focus mainly on pieces from before 1930. The sturdy frames, the handcrafted details, the flights of fanciful ornamentation and, above all, their enduring comfort give these pieces lasting appeal. Wicker remains, as an 1881 issue of *Scribner's* magazine ebulliently remarked, "capital stuff to fill up the gaps in the furnishing of a country house." □



JOHN KANE



PETER BENSON



JOHN KANE

ABOVE RIGHT: *Center Table,* Heywood-Wakefield Company, circa 1897. Reed and oak; 30" high x 29" in diameter. A table with Victorian-style stick-and-ball work was made soon after Wakefield Rattan Company and Heywood Brothers and Company joined forces. A Summer Place, Guilford, Connecticut.

RIGHT: *Desk and Chair*, circa 1915. Willow; desk: 34½" x 32"; chair: 33½" x 21". Alternating panels of Bar Harbor, Cape May and solid weaves decorate a desk and chair. Both, Corner House Antiques, Sheffield, Massachusetts.


THE INN AT
NATIONAL HALL
A HERITAGE RESTORED IN
WESTPORT, CONNECTICUT



ARCHITECTURE BY ROGER FERRIS, AIA
INTERIOR DESIGN BY JOSZI MESKAN, ASID
TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY JOHN VAUGHAN

The handsome red-brick National Hall on the banks of the Saugatuck River in Westport, Connecticut, is one local landmark that has assumed innumerable incarnations. Since the Italianate structure was built in 1873 (architect or master builder regrettably unknown) it has variously housed the old *Westporter-Herald* newspaper, the public high school, the state police, a lumber and hardware business, a furniture concern, a bank and, some say in hushed tones, a brothel. The National Hall is, in short, an edifice with a past.

Time, however, had not treated the hall particularly well. Architect Roger Ferris recalls the state of the building in 1986 when he was commissioned to restore the neglected monument. "The cast-iron façade was obscured by plywood; the brick was covered with peeling white paint; a series of extraneous additions were crumbling; and the whole foundation was sinking into the river! No one cared or even knew about the National Hall; the town had turned its back on the river decades ago."

Today, the once tatty landmark has become a fifteen-room inn, and the tales of recuperation, restoration and decoration are enough to enthrall the guests.

"If anyone is at a loss as to exactly what architects do, this project can be very illuminating," explains Ferris. "We don't just design buildings." Because the area had been added to the National Historic Register, he spent the first year crusading to get new zoning regulations approved so that he could renovate the hall. "Some of the townspeople didn't even consider the area worth saving," he remembers, "but the National Hall is on the west bank of the Saugatuck River—it's the origi-

"The story of the Inn at National Hall is that of a rebirth," says San Francisco–based interior designer Joszi Meskan, who, along with architect Roger Ferris, renovated the historic Italianate building in Westport, Connecticut. LEFT: The living room, with map murals by artist John Wullbrandt, is a common area used by guests for breakfast, afternoon tea or early evening cocktails.



"The owner wanted the inn to be nonintimidating, warm and welcoming," explains Joszi Meskan. ABOVE: A chinoiserie screen enhances the exoticism of the Russian Imperial guest room. The chandelier is from Christopher Hyland. Aga John needlepoint rug. Twigs drapery fabric. Brunschwig & Fils linen velvet on chairs, right.

nal west port." Additional regulatory hurdles followed—forty-seven approvals in all, from everyone from environmental groups to the Coast Guard. Two more years were occupied with designing and redesigning the plans; still not a brick had been touched. When construction finally got under way in 1990, it would proceed without pause for another three years.

The National Hall may well have been an Italianate jewel, but it was most definitely in the rough. The interior was a shambles and had to be gutted. Ferris was obliged to build, as it were, a building within a building, a task that he compares to "putting on one's socks after one's shoes are tied."

What could be preserved was the Hall's exterior. Although in dire need of a face-lift, the structure was exceedingly well proportioned, fabricated with a noble, rose-colored brick and graced by a rare cast-iron façade. Ferris did away with all the superfluous debris, including plywood, plaster and paint, from various periods of indelicate renovation. He excavated original brick from within the parapets to repair the façade, and he shored up the foundation. "The river side of the building was six feet lower than the rest of the structure—it was falling into the water!" When it came time to recast the iron elements from the façade (common to the Italianate style) that were missing or irreparably damaged, he had to go as far afield as

RIGHT: "We designed all of the huge draped canopy beds to form cozy rooms within the rooms," says Meskan. The desk in the Sheriff's room is Swedish. Clarence House fabrics for bedcovering, window and bed draperies, and chair in foreground. The Fo dog lamp is from Frederick Cooper. Century Furniture pair of chairs.


AMERICAN PRIMITIVE
ROGER RICCO · FRANK MAELICA







"We used gold-leaf accents in the Restaurant Zanghi," says Meskan, "most prominently on the bar." The glazed walls and herringbone floor create textural variety. At left is a Dutch colonial teak cabinet. S. Harris drapery silk. Lamp on bar is from Mirak.

Salt Lake City to find a suitable expert. "Actually, I wasn't all that surprised," he explains. "The American West is full of Italianate architecture. The style coincided precisely with the period of westward expansion and development in the latter half of the nineteenth century."

Not all of Ferris's work was strictly restorative. The National Hall fronts the busy Post Road, a historic route that runs from Florida to Boston. Progress has successively widened the road and diminished the sidewalk to such an extent that a front entrance to the inn was inconceivable; there was simply no room. He designed a rear addition that is highly sympathetic to the original hall but is no mere historical duplication. "I tried to capture the playfulness of the original with the appropriation of chimneys



The National Hall may have been an Italianate jewel, but it was definitely in the rough. The interior was a shambles and had to be gutted.

and cornices," he recounts. "I went to great pains to maintain proportions. But I didn't want to copy what is a nineteenth-century style of architecture. Future generations should and will be able to distinguish one work from another."

The Inn at National Hall is not the first hotel project that San Francisco–based interior designer Joszi Meskan has undertaken in her career, but it is among the most noteworthy. "I thoroughly believe in collaboration," says Meskan. "When I draw upon artists and artisans, antiques dealers and lighting experts, carpenters and plasterers, a collective spirit emerges. The working atmosphere at National Hall was inspiring—it was like Beaux-Arts all over again!"

What first strikes one's eye in the

continued on page 206

TOP LEFT: Meskan stands in the third-floor lobby before a wall stenciled by English artist Lyn Le Grice with a pineapple, the international symbol of hospitality. ABOVE: The inn, whose light brick building dates from 1873, perches above the Saugatuck River.



Architect Richard Williams (above, right, with interior designer José Solís Betancourt) says there was "a wonderful cross-pollination of design sensibilities" in the addition to a couple's cabin on a Virginia cattle farm.

OLD VIRGINIA REDUX

IMPROVING ON VENERABLE TRADITIONS

ARCHITECTURE BY WILLIAMS & DYNERMAN
INTERIOR DESIGN BY JOSÉ SOLÍS BETANCOURT
TEXT BY PILAR VILADAS PHOTOGRAPHY BY RON BLUNT

In design, as in life, discretion is often the better part of valor. An eloquent case in point is a large cattle farm in the foothills of Virginia's Blue Ridge Mountains. Its owners, a Washington, D.C., couple who use the farm as a weekend retreat, wanted to add a master bedroom and a library to the log-and-plaster cabin (whose beams were resurrected from a nineteenth-century Pennsylvania gristmill) that they had built on a heavily wooded escarpment overlooking the Rappahannock River. They also needed staff accommodations, and wanted to expand and develop the garden in front of the cabin.

Such a brief, combined with the idyllic site and the owners' commitment to the best in construction and materials, might have inspired some designers to frenzies of artistic excess. But for the architectural firm Williams & Dynerman and interior designer José Solís Betancourt, less is indeed, as Mies van der Rohe said, more. Together these two Washington-based firms created an elegantly self-effacing composition of buildings and luxuriously understated interiors that,



while newly assembled, seem very old.

The architects, who are equally comfortable working in historicist and modernist idioms, could appreciate the vernacular architecture of the region around the farm. In fact, Richard Williams grew up with it, since his family also owns a farm in Virginia. "I know a lot about the building history of this area," he says.

Consequently, Williams and his partner, Alan Dynerman, chose to establish "a sense of place," as they describe it, that was in character with local architectural traditions. Rather than treating the cabin as an isolated object or adding one enormous wing to it, they decided to weave a fabric of architecture and landscape around it. They placed the staff quarters nearby in two small wood structures alongside the approach to the cabin, resulting in a villagelike setting with a

"We responded to the totally American image of a log cabin at the edge of the woods," Williams says. "The addition works its way down the hill, extending the orientation to the site." LEFT: The new stone-clad building that adjoins the original cabin houses the master bedroom and a second-floor library. BELOW: The master bedroom opens directly onto the lower level of the garden terrace. A 16th-century English lathe maker's chair is placed at the chestnut Dutch door.







"We used the existing furniture in the living area and reupholstered it, brightened it up," says Solís Betancourt. "In effect, we gained some light through the use of fabrics and contrasting textures." The native field-stone wall and hearth anchor the room. At left, a 17th-century French silk maker's table; beyond, a 19th-century American cupboard. The area is defined by a wool sisal carpet from Stark, on which lies a Persian rug.



The gabled ceiling in the library—with oak timbers from a 19th-century Pennsylvania gristmill—contrasts with the low beam ceilings elsewhere in the house. During warm months, a 17th-century Flemish tapestry, from Doris Leslie Blau, is hung from the finials of the fire screen. "They light the tall candle so that there is always at least a hint of fire," says Williams. "It's a nice detail to a very austere vertical mass." Solís Betancourt designed the brass chandelier.



"It shows the richness of the rustic palette," says Williams of the dining area/kitchen. Windsor chairs and a circa 1650 Tudor refectory table are on a floor of antique chestnut; to the right of the fieldstone wall is a Gaggenau oven. A late-18th-century pine Welsh dresser stands against an oak-and-plaster wall.

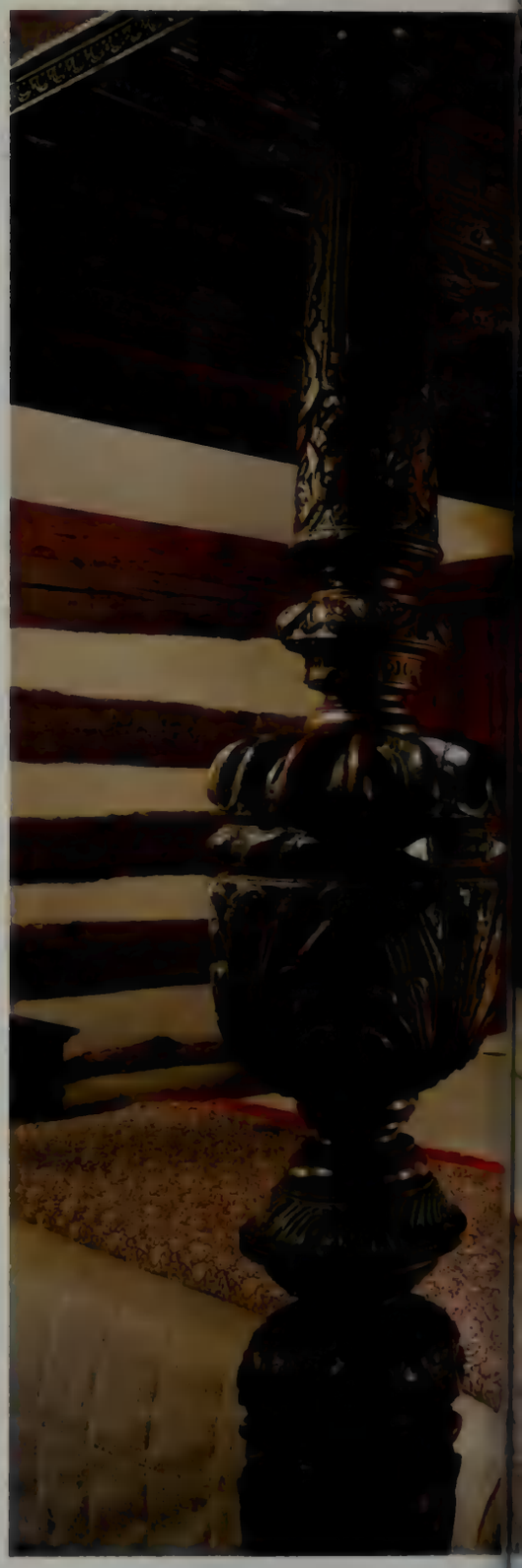
sense of community. A low stone wall borders these houses, at one point becoming the exterior wall of one of them, evoking the roadside taverns that were known as ordinaries. At the end of the driveway, another stone wall and a tall hedge of evergreens form a parking court that frames the approach to the cabin and the garden. By "giving structure to the place of arrival," as Williams says, the architects enriched and enhanced the site in ways that are not obvious but are certainly rewarding.

The existing cabin was a two-story building with one large room that contained a living/dining area and kitchen on the first floor, and two bedrooms (now used for guests) on the second. While the architects briefly considered making a third floor for the new master bedroom, they ultimately took the unorthodox step of locating the bedroom one level below the cabin (with the library directly above it) and cladding its exterior in fieldstone so that it appears to grow naturally out of the cabin's stone foundation. Thus the addition seems less obtrusive, while also affording the bedroom greater privacy, its own access to the garden, and a terrace that looks out over a bend in the river.

The library is on the same level as the cabin's living/dining area. Its square plan and pitched roof were intended as a contrast to the long, low-ceilinged living/dining area, and it is used not only for reading but as a more intimate dining alternative to the massive Tudor refectory table in the kitchen.

Stylistically speaking, the architects never doubted that the addition should blend invisibly with the existing cabin. "The cabin reduces architecture to such a primitive, archetypal level," explains Williams, "that it almost has no style. And continuity is important." Reinforcing this sense of continuity inside as well as outside, the floors of both the cabin and the addition are antique chestnut, all of the fireplaces are fieldstone, and the addition's plaster walls are made of the same portland cement that is used for the chinking between the cabin's logs.



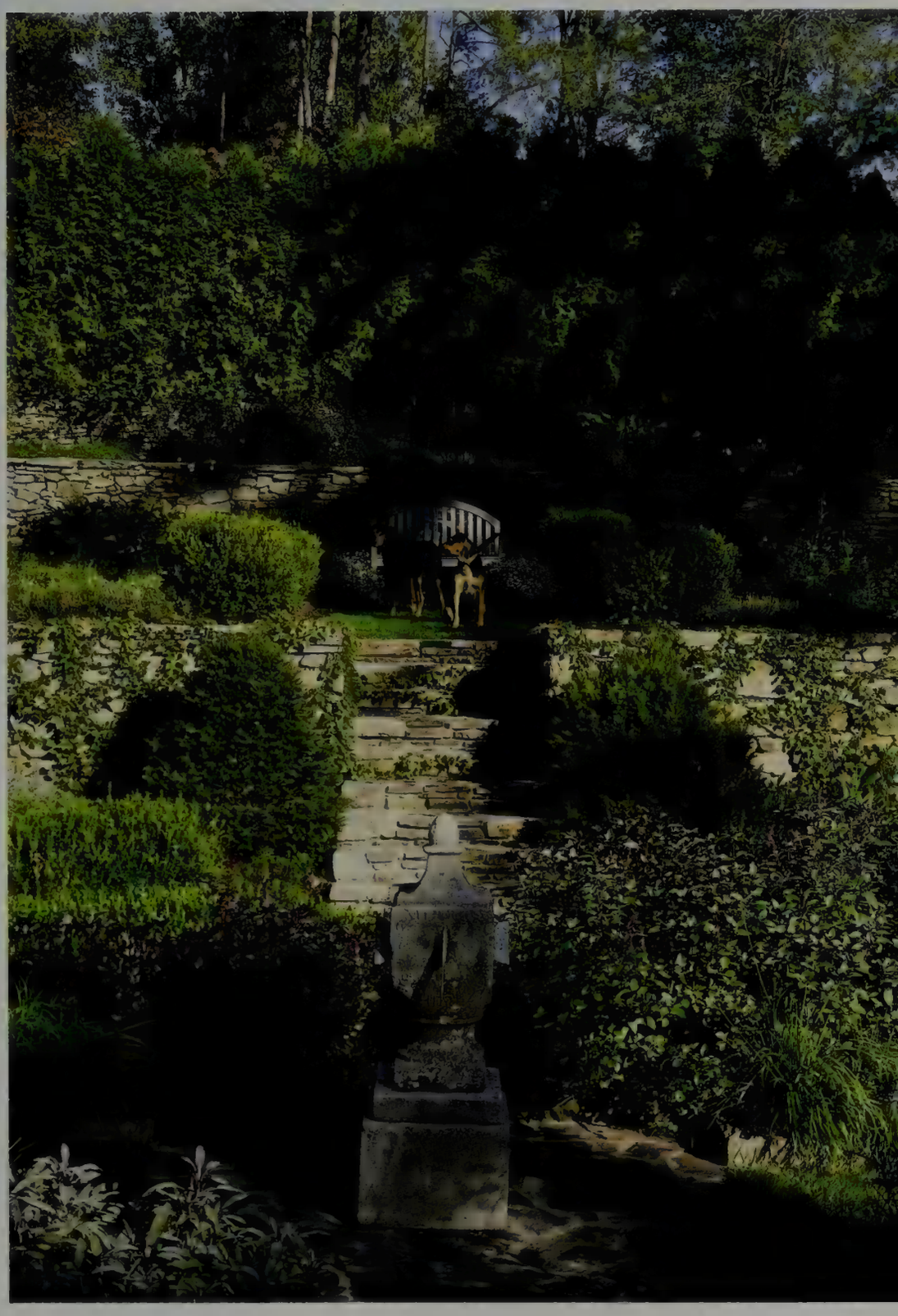


ABOVE: In the master bedroom, Solís Betancourt says, "we wanted to expose the beautiful chestnut trim, so we set the balloon shades within the window frame." The club chair is his design and is covered with a Summer Hill damask; the bedcovering is a damask from Scalamandré.

ABOVE RIGHT: "Despite its suitability to an entirely different place and time, its materials and proportions work here," notes Solís Betancourt of the Tudor carved-oak-and-marquetry canopy bed in the guest bedroom. "It's very powerful. Everything around it was left quite simple."

In the old and new parts of the cabin, Solís Betancourt (who was trained as an architect and worked for Skidmore, Owings & Merrill and for John Saladino before striking out on his own) chose a pale, neutral palette and simple but luxurious materials, which he calls "refined, but with a 'crude' feeling." Consequently, the fabrics become a low-key but elegant foil for





the furnishings, which are mostly English pieces from the seventeenth and eighteenth centuries. Solís Betancourt also designed some of the wrought-iron hardware for the house, as well as the library's counterweighted brass chandelier. With its combination of low-voltage electric lights and candles in glass shades, the chandelier is, as he puts it, "high-tech yet decorative."

Although the delights of the cabin and its outbuildings are many, it is in the end the combined effect of the architecture and the landscape that distinguishes the compound. As Williams says of his work, "We are more interested in the spaces between buildings than in the building as sculptural form." From the looks of the farm, who could argue with that? □

ABOVE: The multilevel garden terrace, designed by landscape architects Skip Burck and Carol Brower, balances a formal layout with an array of plantings that soften the transition from its ordered precincts to the wilder ones of the surrounding woods. The composite-stone sundial is circa 1810.



"We were looking at that Scotch-Irish tradition of dramatic terrains and of building into the hills," says Williams. "The ensemble gives some order to the rugged landscape." A fieldstone wall marks the entrance to the original cabin. The addition at right, also copper-roofed, was designed so that it would appear to grow out of the cabin's stone foundation. "We wanted to evoke the spare aesthetic of the local vernacular, but the end result is far more than merely an exercise in nostalgia or regionalism."



Rather than treating
the cabin as an isolated
object, they decided to weave
a fabric of architecture and
landscape around it.



ART: COUNTRY HOUSE PORTRAITS

RESIDENTIAL REVERIES IN PLEIN AIR

TEXT BY [illegible] GILL

Over the centuries, artists have painted pictures that art historians, with their passion for pigeonholing, labor to divide into more or less tidy categories—portraits, landscapes, still lifes, domestic interiors and the like. Sometimes these categories defy tidiness by overlapping. In England in the eighteenth and early nineteenth centuries, such fashionable portrait painters as Lawrence and Gainsborough often chose to depict their wealthy subjects strolling through a rural landscape, with a favorite horse or hound at hand and a glimpse in the distance of the country seat—perhaps a mock-Gothic castle, or a Palladian villa—of which they were the proud possessors.

In the United States at about the same time, southern plantation owners were proving almost as eager to commission paintings of their lofty pillared houses as portraits of themselves and their families. And once it had become the vogue to make a house rather than the owner of a house serve as the subject of a picture, human figures, if they appeared at all, were likely to be reduced to the size of postage stamps, their diminutiveness serving to magnify the scale of the structure to which the artist had been encouraged to give most of his attention.

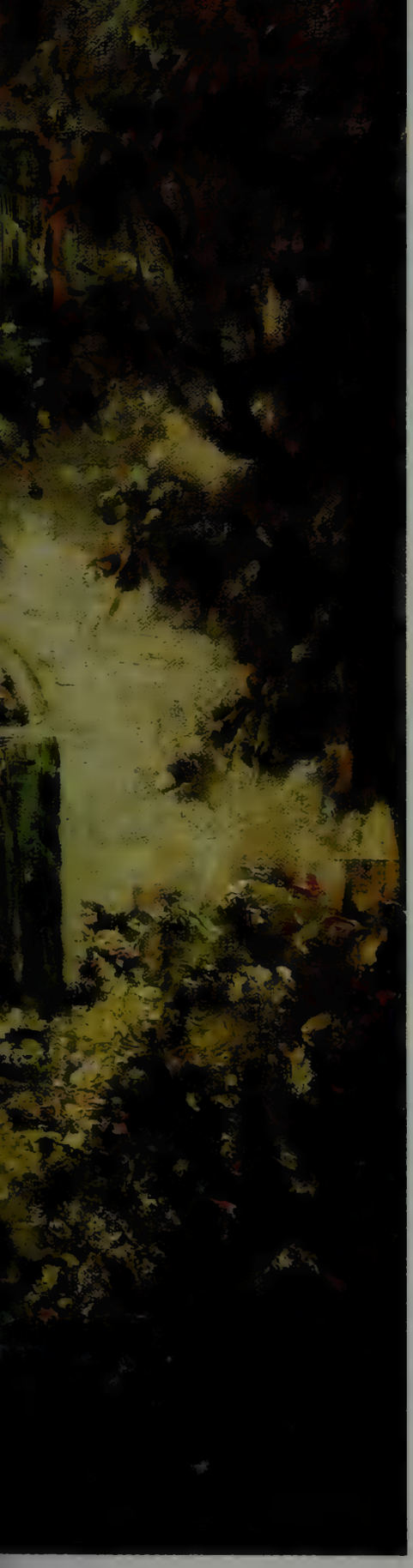
Views of certain houses—George Washington's Mount Vernon, over-

Sunnyside, George Harvey, 1836. Oil on wood panel; 17½" x 23¼". Landscape painter George Harvey, a longtime friend of Washington Irving's, transformed the writer's 17th-century Dutch farmhouse and literary haven into what Irving described as "a little old-fashioned stone mansion . . . as full of angles and corners as an old cocked hat." Hirschl & Adler Galleries, Inc., New York.





Ancient houses, rocky pastures, spring orchards—these were subjects turn-of-the-century artists were content to render.



Front Porch in Dappled Sunlight, Abbott Fuller Graves, 1915–20. Oil on canvas, 22¼" x 28". A former horticulturist, Graves mastered the country house portrait, a genre in which he indulged his love of flowers. A painting dedicated to sculptor Harriet Frishmuth may depict her house. Vose Galleries of Boston, Inc.

looking the Potomac; Washington Irving's Sunnyside, overlooking the Hudson—were painted again and again because of the fame of their occupants, but it was more often the case that a newly rich businessman would commission a painting of his house as evidence that, having arrived with considerable effort on the doorstep of society, he was impatient to be let in. The first Cornelius Vanderbilt (1794–1877) was among those impatient ones. In hopes of gaining access to the bon ton of New York, he moved from Staten Island to a red-brick-and-brownstone mansion on Washington Place at Fourth Street, in what was then a desirable "uptown" neighborhood. Alas, the swells gave the aggressive Commodore a cold shoulder. In a contemporary drawing, he is shown seated on a sofa in the front parlor of the house, with a great-grandchild asleep on his lap and an uncharacteristically benign expression on his piratical old face.

After his death, the Commodore's many descendants plunged into house building with more fortunate results. One grandson, George Washington Vanderbilt, created Biltmore House in Asheville, North Carolina, thought even today to be the largest and costliest house ever constructed in the United States. John Singer Sargent was summoned to Biltmore in the late nineties to paint its master, its architect, Richard Morris Hunt, and its landscape architect, Frederick Law Olmsted. (The face in the latter portrait is indeed Olmsted's, but the body is his son's. The senior Olmsted being too feeble to stand for long periods, the son dressed up in a suit of his father's and posed for Sargent in the Biltmore garden.)

An unprecedented proliferation of houses in New York, Newport, the Adirondacks and elsewhere soon propelled the Vanderbilts into the highest reaches of society. Once there, they were understandably eager to be shown enjoying themselves in the comfort of their walnut-paneled libraries, their Turkish smoking rooms, their marble ballrooms. Like the nabobs who had preceded them, they arranged to have themselves immortalized on canvas, framed in gold and displayed wherever the pictures were likeliest to catch a visitor's eye. A classic example of this sort of domestic self-congratulation is Eastman Johnson's painting of the Hatch family in the parlor of their New York City home. How cozily they have gathered around the hearth, some fourteen Hatches, young and old! How confident they are of the kindly future that awaits them, and why not? Under the roof of old money, the merest hint of misfortune would amount to an impertinence.

American painters in the late nineteenth century took to painting *en plein air* scenes of country life that gave them the opportunity not only to explore light and space in a novel way but to contrast the harsh settings of the newly dominant industrial age with what had come to seem the wholesome simplicities of an earlier time. Ancient houses and their attendant barns, rocky pastures slipping back into brush and forest, the spring budding of orchards—these were subjects that numerous turn-of-the-century artists were content to render, often with a sentimentality that they cannot have struggled very hard to resist. When they ran out of other people's houses to make pictures of, they fell back upon their own—J. Alden Weir painted probably a hundred views of his farm in Connecticut, and Childe Hassam, John Twachtman and Lilian Westcott Hale were no less willing than he to set up easels in their own front yards, to say nothing of their living rooms, dining rooms and shadowy attics.

William Merritt Chase commissioned his friend Stanford White to design a country house for him and his family in the Shinnecock Hills of Long Island, and the house became one of Chase's favorite subjects—we encounter it in canvas after canvas, with the sun spangling its gray-shingled walls, the blue sky above it filled with windswept clouds. Antiquated though the genre might seem to be, it







LEFT: *Morning Sunshine*, Edward Dufner, circa 1925. Oil on board; 25" x 30". Upon his return to New York after studying under Whistler in Paris, Dufner abandoned the somber tones of his mentor for a luminous palette. John H. Surovek Gallery, Palm Beach, Florida.

ABOVE: *The White Tree*, Lilian Westcott Hale, circa 1925. Oil on canvas; 30" x 25". A feeling of intense quietude pervades Hale's atmospheric portraits of country houses, which were frequently cast in a misty veil of light. Kenneth Lux Gallery, New York.

continues to flourish to this day, because for many artists it is a natural way to reveal the truth about themselves. We sense that Hopper and Wyeth have provided us with what amount to at least partial autobiographies in the houses they have painted. Moreover, standing in front of any of Fairfield Porter's light-drenched celebrations of idle-busy summer days (surely a young couple are playing tennis just beyond the edge of the canvas; later, there will be drinks on the front porch of the house, overlooking the sea), who can doubt that what the picture tells us is that Porter himself was a man happy in his art, happy in his life? □



WEST WITH LOUIS L'AMOUR

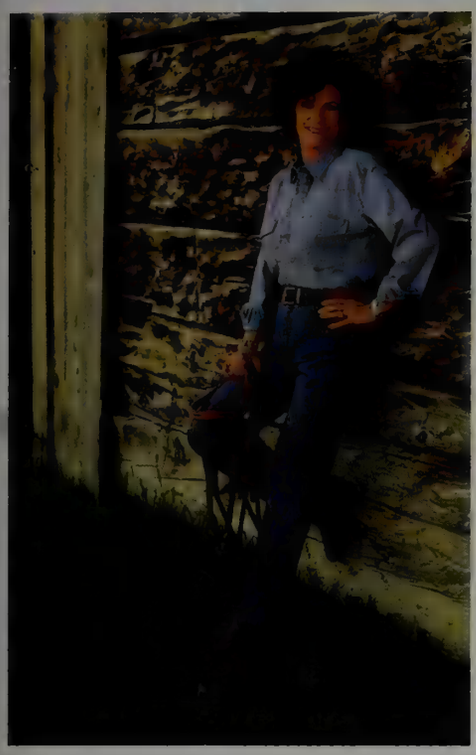
THE LATE AUTHOR'S COLORADO RANCH

TEXT BY PETER HALDEMAN PHOTOGRAPHY BY ROBERT RECK



In more than 100 novels, including *Hondo* and *How the West Was Won*, the late Louis L'Amour powerfully evoked the feel of the Old West. In 1983 he and his wife, Kathy, realized a longtime dream and acquired 1,000 acres outside of Durango, Colorado. With architect Edward Carson Beall and builder Jim Messersmith, the couple refurbished the ranch, which is set in the La Plata Mountains.





OPPOSITE: The 1881 house was formerly a stagecoach stop. "Indian battles had been fought here," says Kathy L'Amour (above). "We removed many bullets from the logs."

Folks had it down that I was a wanderin' man, but most wanderin' men I've known only wandered because of the home they expected to find . . . *hoped* to find, I mean." So wrote Louis L'Amour in his 1972 book *Treasure Mountain*.

The author of more than a hundred western novels and, at the time of his death six years ago, one of the best-selling writers in modern history, L'Amour arrived at his rewards in a roundabout way. Born in 1908 to a frontier family in Jamestown, North Dakota, he grew up during lean times. The Depression came early to the rural Midwest, and in 1923 the L'Amours struck out for a brighter future in warmer climes. But Louis went his own way, beginning a journey that over the next twenty years would take him around the world and through several dozen occupations—seaman, lumberjack, cattle skinner, miner, prizefighter, deep-sea diver and carnival barker, to name a few.

He also wrote. He wrote limericks and jokes—two-liners that he submitted to farm journals—and short stories. In addition to tales about the South Pacific and boxing, he penned mysteries and westerns. Shaped by childhood narratives about his ancestors, such as his great-grandfather's scalping by Sioux warriors, his western stories were usually set under a blazing sun and peopled with outlaws and Indians. He sent them to the pulps, magazines with titles like *Thrilling Ranch Stories*, and after a couple hundred had come back like homing pigeons, he published one. In 1953 he wrote a novel about a scout and dispatch rider named Hondo Lane. *Hondo* sold two million copies, was made into a movie starring John Wayne, and launched L'Amour on his last and most successful career.

By this time he had put down a few roots, moving to Los Angeles and marrying an actress named Kathy Adams. They had two children, Beau and Angelique, and settled into a comfortable life in southern California. The fruits of his labor—at his peak, L'Amour produced three books a year—came to include a house in Westwood and a weekend place in

"Louis loved this place because he felt like he was dropped back in time here," says Kathy L'Amour. "It was a spot that had the vegetation, the geology, the wildlife—everything that was important to his work." BELOW: The log walls were once chinked with old newspaper.





Kern County. But it would be years before this wanderin' man found the home he *hoped* to find.

"Louis was always looking for his ranch," recalls Kathy L'Amour. "We'd bought the place in Kern, but Louis loved the land in Colorado. He was fascinated with that part of the country. He'd tried to get a job in the mines near Silverton when he was eighteen. That's where we started spending the summers, back when Beau was about five. Beau loved steam engines, and Louis had known about the old steam trains that ran from Durango up to Silverton, so we went to Durango every summer. But we always had our eyes open for property."

It wasn't until 1983 that Louis and Kathy L'Amour stumbled on an old log house, once a stagecoach stop, nestled in a sleepy hollow in the La Plata Mountains. "It's on a thousand acres off the old stage road. There are ponds and a creek and acres of beautiful meadows reaching like fingers into dark pine cliffs." Kathy L'Amour sighs. "It looked like paradise to us."

The condition of the house—which had changed hands four times since it was built in 1881 by a cattle rancher—was less ideal. "It needed some loving care," says Kathy L'Amour, delicately





LEFT: An 1876 clock made by Seth Thomas sits on the living room mantel. On the table are a Maidu basket and a circa 1890 Yosemite Miwok basket. Plaid, Ralph Lauren.

ABOVE: The 19th-century French table in the master bedroom is where L'Amour wrote many of his books, including *Passin' Thru*. At left is a photograph of the author.



LEFT: In the master bedroom is a quilt embroidered with the titles of most of L'Amour's books and featuring western scenes—a gift from Bantam Books. A sculpture by Allan Houser rests on the 18th-century Dutch desk. The painting by Colin Backhouse was on the cover of *Jubal Sackett*.

referring to the boards nailed over the interior walls and the newspaper wadded between the massive hand-hewn logs for insulation. Between stripping and sandblasting, re-staining and re-chinking, the L'Amours, architect Edward Carson Beall and project architect Frank Balogh hatched a plan to add some personal accents to the cabin without losing its Wild West twang.

Working from their drawings, build-



ABOVE: "This was one of our favorite spots—beside a pond looking west to Maggie Rock," says Kathy L'Amour. RIGHT: The front porch looks out to the old stage road. "Here my children and I can watch the elk and deer in the meadow as the sun sets."

er Jim Messersmith reworked a bedroom downstairs and converted one of the four upstairs bedrooms to two baths. The kitchen was refitted, and a fireplace of creek stone quarried in Durango was built in the living room. Windows, not traditionally prized in this part of the world on account of assaults both elemental and human (the planed logs are pocked with bullet holes), were replaced here and added there. But not too many: "We didn't want it to stop looking like a log cabin," says Kathy L'Amour.

There are Native American rugs on the walls and braided rugs on the floors. Quilts and gingham in red, white and blue complement pine antiques. Cattle chutes have been recycled as doors and headboards. Coffeepots and watering cans serve as lamp bases, and candles sprout from wood spools and branding irons.

continued on page 207





"I can shoot beautiful images there whatever the season," says horticultural photographer and writer Derek Fell (above) of the theme gardens he has cultivated at Cedaridge Farm in Bucks County, Pennsylvania.

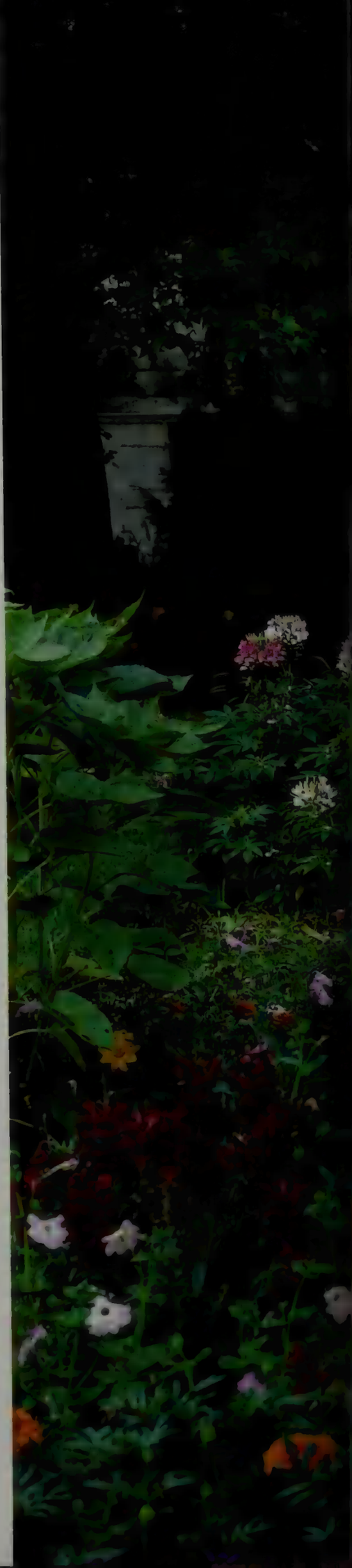
BELOW: Black-eyed Susans envelop a picket fence that borders the front lawn of the 1790 clapboard-and-stone farmhouse. RIGHT: A Victorian-style gazebo rises above a cutting garden inspired by van Gogh.

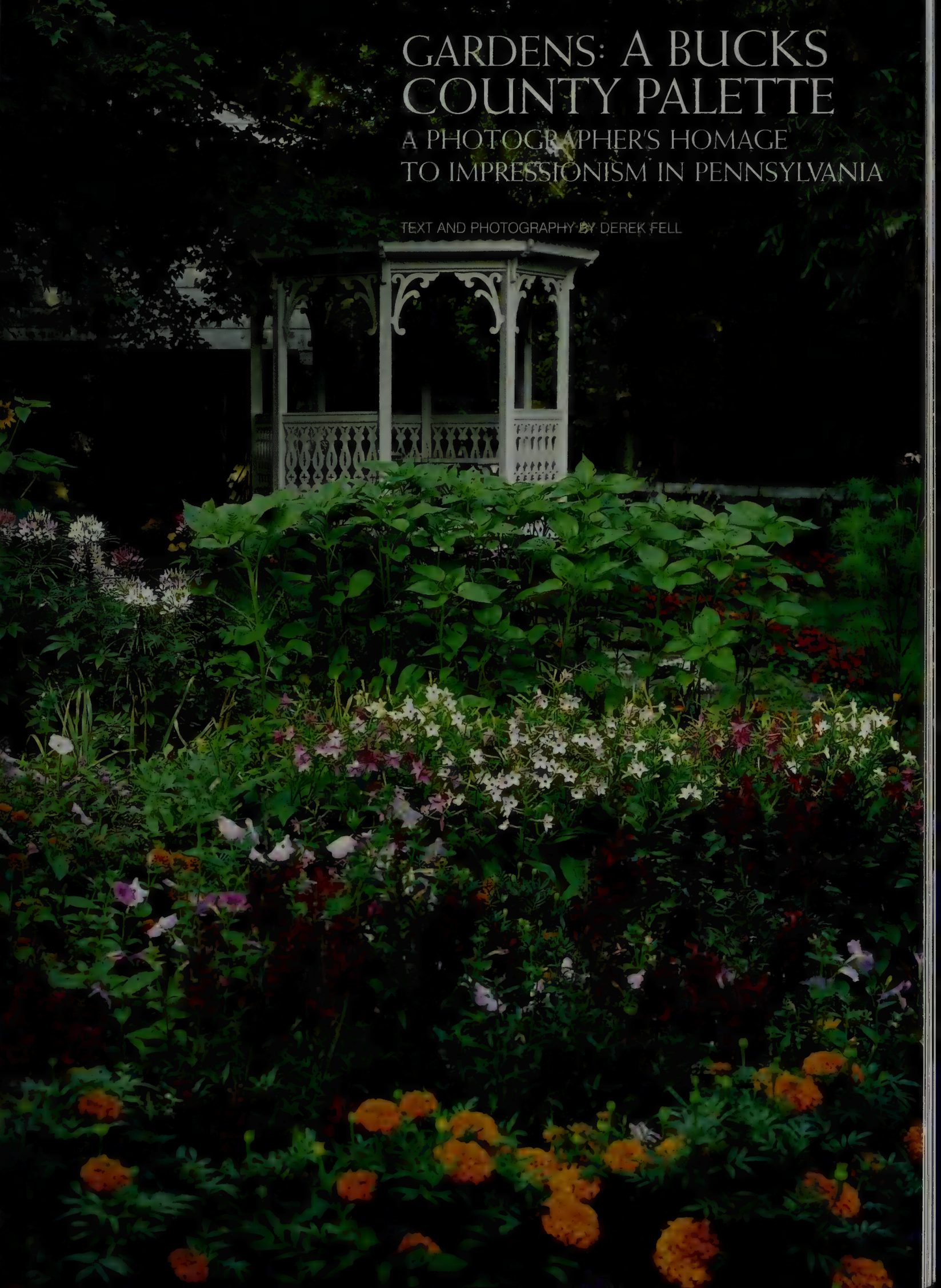
My home, Cedaridge Farm in Bucks County, Pennsylvania, dates back to 1790, though it's likely there was a cabin here before that since a weatherworn marker in the woods seems to read "1691"—just nine years after William Penn landed in Pennsylvania.

The property encompasses twenty-four acres of gently sloping land in Tinicum township, along a ridge that has views clear to Haycock Mountain, ten miles distant. The site once contained a bountiful fruit orchard and a dairy farm. Water is abundant; there are five wells that have never run dry, and a meandering stream with a pond created long ago by damming Shy Creek, a tributary of the scenic Tohican Creek, which flows into the Delaware River at Point Pleasant. Along its way the Tohican passes below High Rocks in Stover Park, the topmost boundary of the farm.

There were no gardens at Cedaridge when I moved here in 1990. The land around the stone farmhouse was most-







GARDENS: A BUCKS COUNTY PALETTE

A PHOTOGRAPHER'S HOMAGE TO IMPRESSIONISM IN PENNSYLVANIA

TEXT AND PHOTOGRAPHY BY DEREK FELL



LEFT: Morning glories and bright nasturtiums entwine a wreath of dried grapevines on the picket gate leading to the English-style cottage garden. Tall spider flowers shoot up toward the sky. "This area was previously all lawn," notes Fell.

ly lawns shaded with mature sugar maples, descending to Shy Creek. In the space of just three years, with the help of my resident gardener, Wendy Fields, and my wife, Carolyn, the grounds blossomed with ten major theme gardens—a walled vegetable garden, a dwarf fruit tree orchard, a cutting garden with a gazebo, a cottage garden with a briar-covered bungalow, several perennial borders, a water lily pond, a stream garden, a moss garden, an ornamental grass garden and an azalea hill.

In addition to the theme gardens there is a profusion of daffodils, garden lilies and asters. I collect varieties of vining clematis, indigenous ferns, shade-loving hostas and old garden roses that are underplanted with English lavender; I also grow native Pennsylvania wildflowers with ornamental value. A grove of thirteen prehistoric-looking dawn redwoods with fluted, buttressed trunks contrasts dramatically with a grove of river birch featuring slender trunks and honey-colored bark.

The design philosophy at Cedaridge is to maintain an old-fashioned appearance, not only by using old varieties—such as annual morning glories and nasturtiums, and perennials collected from neighborhood farms—but also by using old structures and construction materials. Flagstone is favored for walls and paths over brick or landscape ties; Pennsylvania black slate or cedar shakes are used for roofing instead of asphalt shingles; shredded pine bark is the dominant mulch instead of coarse wood chips. When portions of a flagstone path

OPPOSITE: Long beds of summer perennials edge the meadow. Plants include hybrid daylilies, coneflowers, Shasta daisies and phlox. "The perennials provide a pleasing transition between the mostly wildflower meadow and the farmhouse," says Fell.

ABOVE: "The stream and pond were formed by damming Shy Creek, a tributary of Tohican Creek," explains Fell. "Lobelias and cardinal flowers are indigenous and attract hummingbirds. The color harmony is one favored by the great French Impressionists."

BELOW: A view across the cutting garden takes in a towering century-old Japanese maple tree and the wildflower meadow beyond. Apricot-hued Celosia contrasts with hardy hibiscus, spider flowers, marigolds and spirelike gladioluses. "We fill our house with blooms."







The ornamental grass garden features maiden, orange-plumed fountain, blue fescue, Japanese blood and tussock grasses. "This part of the garden grows along a stream below a spillway. It's sunny but always damp," says Fell, who coauthored an encyclopedia of decorative grasses and wanted to create a unique design using plants he had come to admire during his research.

were discovered underneath a section of lawn, it was excavated and raised to restore it to its original condition. This path ended at a stone foundation that had once supported a rustic gazebo. A new Victorian-style gazebo now rests on the spot, and the cracks between the flagstone support a collection of alpine plants.

Many garden designs and ornaments are inspired by Impressionist paintings; I became fascinated with Impressionist gardens while doing research for my book *Renoir's Garden*. A collection of antique watering cans from the Lambertville, New Jersey, flea market is displayed mostly for decorative effect, as in a famous Signac painting, a pointed apple ladder leans against an old pear tree, as in some of van Gogh's Provençal orchard scenes; chunky wooden wheelbarrows evoke images of Pissarro's garden. There is a Renoir rope swing, a Manet bench, a Monet bridge and a gate copied from an archival photograph of Caillebotte's garden. The floral hues emphasize Impressionist color harmonies and contrasts—especially blue and yellow, violet and orange, pink and blue,

red-pink and silver, and black and white (for example, black hollyhocks and white phlox).

Above all, Cedaridge Farm is, for me, a "photography garden" where I captured images of special planting designs and fleeting atmospheric conditions—such as the effects of rain, mist, frost and snow—for a book that was just published this spring titled *The Impressionist Garden*. Where there was once only grass and trees, I've created colorful, ever-changing tableaux inspired by Monet's Giverny and other Impressionists' gardens. □



RIGHT: A peach basket serves as a container for a colorful arrangement of assorted annuals such as pinwheel zinnias, Queen Anne's lace and yellow and orange calendulas.

BELOW: Set along the flagstone path to the front porch, which is lined with flower beds, is an old-fashioned wheelbarrow filled with a harvest gathered from the vegetable garden.



ABOVE THE LAW IN BIG SUR

ACTORS MICHAEL TUCKER AND JILL EIKENBERRY

ARCHITECTURE BY JOSEPH STEVENS, AIA
INTERIOR DESIGN BY CHERYAL KEARNEY, A
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY JOHN VAUGHAN

"It's American country West meets California Craftsman," says architect Joseph Stevens of the Big Sur weekend house of actors Michael Tucker and Jill Eikenberry (right). ABOVE: "The structure's design is camp style. We utilized indigenous materials whenever possible, such as red cedar for poles and the siding," he notes.



Big Sur inhales time, holds its breath, and time comes out different," says Michael Tucker of the dramatic landscape south of San Francisco where the mountains meet the sea. This magical quality is perhaps why Tucker, one of the stars, with his wife, Jill Eikenberry, of television's *L.A. Law*, chose to build a weekend house there.

"Big Sur changes you," Eikenberry says. "You have to give up your agenda. You can be part of nature in a lot of ways—seeing, smelling, feeling pinecones underneath your feet, riding a horse along the bluff over



"After a busy week filming in Los Angeles, this is where we want to be," says Tucker. "We used Carmel stone for the fireplace, pine logs, plaster walls and antique-pine floors in the living room," explains Stevens. "The space is the heart of the residence." The railings are draped with Navajo rugs. Interior design throughout is by Cheryal Kearney.

the sea and watching the mountains change color. This is a place where spiritual things go on, and building a house was an educational process."

The first partner in their learning process in Big Sur was the previous owner of their land, a sculptor in his seventies named Emile Norman. "We were looking for a place that would give us what we needed," says Tucker. "We'd been saying that I like to walk on the beach and Jill likes to walk in the woods and we like to hold hands."

The couple were directed to Norman, who owned two hundred and twenty acres that he had decided to subdivide. Because Big Sur is part of the California Coastal Zone, subdivisions can be made only in parcels of a certain size, and Norman, in any case, had his own strictures about whom he would sell to. "We'd been told," explains Eikenberry, "that Emile would invite us to lunch and then, if he liked us, he'd sell us some land. When he took us around we couldn't believe that anybody could own such wonderful space. By the end of the day we were gaga. We said, 'We'll call you,' and



"The kitchen opens to the dining room, which flows right into the living room," says Stevens. "Michael loves to cook and entertain, and he doesn't want to be isolated while preparing food. He likes to involve family and friends in the process." *Lola* is by Graziolina Rotunno.

Emile, holding his thumb and finger very narrowly apart, said, 'Life is this short.' So then and there we bought the land."

Initially they purchased a small parcel of five acres. Shortly thereafter they acquired another twenty acres for the horses they own and ride.

Their collaborator in the odyssey through the building process was local architect Joseph Stevens, whom Tucker and Eikenberry were introduced to by a mutual friend. "He really knows how to draw out the strengths of Big Sur," says Tucker. "For instance, I had studied traditional Oriental ways of building, and I was delighted to find that the site for the house was—accidentally, I thought—situated in accord with the principles of fêng shui, the Chinese philosophy of placing a house in sympathy with the direction of running water, prevailing winds and so on. Well, I discovered when I mentioned this to Joe Stevens that he had studied fêng shui much longer than I and had deliberately placed the house that way."

As Stevens led them through the intricacies of building in Big Sur, however, they began to realize something they had already noticed with Norman. "We were not in control," says Tucker, "but neither were our mentors. Big Sur was in control." He notes, laughing, "That and the California Coastal Commission. All our plans changed in reaction to environmentalists' and artisans' knowledge. At first we thought, 'Before we build, we'll just clear the land.' Then the man from the county came and we found we had to negotiate taking out every bush. And then we discovered they were right. We didn't want to lose anything, and we ended up leaving it all and adding things."

Designing the house involved the same process of negotiating between preconceptions and what was right for the extraordinary site. "We started out saying we wanted an Adirondack-style house," says Eikenberry, "because we'd had a log house once that we loved, and we knew we wanted porches. Joe Stevens led us gradually away

from pure Adirondack, so the house has corner posts, for instance, which make it less rustic and more Big Sur in style; and we got a deck as well as porches. In the end we have an East Coast/West Coast/Colorado house with southwestern adobe fireplaces and Arts and Crafts overtones."

The relationship to the late-nineteenth- and early-twentieth-century Arts and Crafts Movement, with its emphasis on individual workmanship, is appropriate in substance as well as style, because craftspeople and friends, old as well as new, from all areas of the couple's lives contributed to the house.

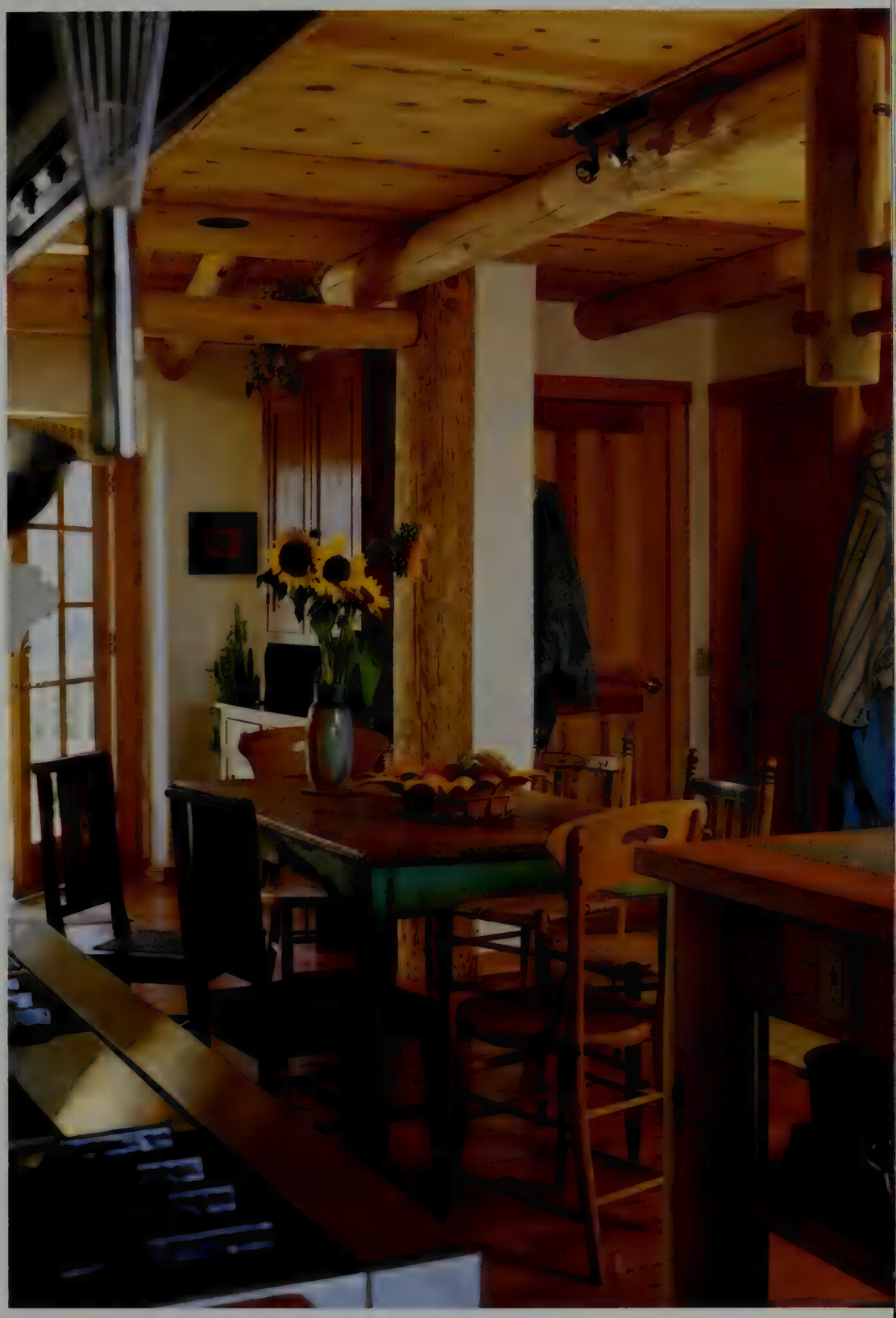
The painting of the woman holding a bowl of tortellini in the living room, for example, was done by Graziolina Rotunno, an Italian friend whose husband was the cinematographer for a Lina Wertmuller film, *The End of the World in Our Usual Bed in a Night Full of Rain*, in which the Tuckers acted. And Emile Norman sculpted a pair of birds inlaid with a mosaic of woods from all over the world.

Pulling everything together was Cheryal Kearney, an interior designer who has worked on *L.A. Law* as well as on the television movie *Assault and Matrimony*, in which the couple starred. "We don't have a traditional designer-client relationship with her," says Eikenberry. "We find and she finds, but she has over the years taken us out of our New York 'gray and beige' orientation. She's injected color into our life that is appropriate for California."

Once the residence was ready, Tucker, Eikenberry and their son, Max, whose favorite pet these days is an iguana that he keeps in his room, began to enjoy the house, filling it with friends and enjoying frequent visits from Tucker's grown daughter, Alison. "On a typical day Mike swims while I walk in the woods," says Eikenberry, "and then we ride horses for at least three hours."

Asked whether their *L.A. Law* characters, Ann Kelsey and Stuart Markowitz, would like their new retreat, Jill Eikenberry responds, "They have very different taste than we do. From the paintings we've seen on the set, their style seems much darker, more European. But we're quite different people, so we're not sure."

"I know I loosen up when I go there, and I'm sure Stuart and Ann would," adds Michael Tucker. "You can't help but relax and recharge in Big Sur." □

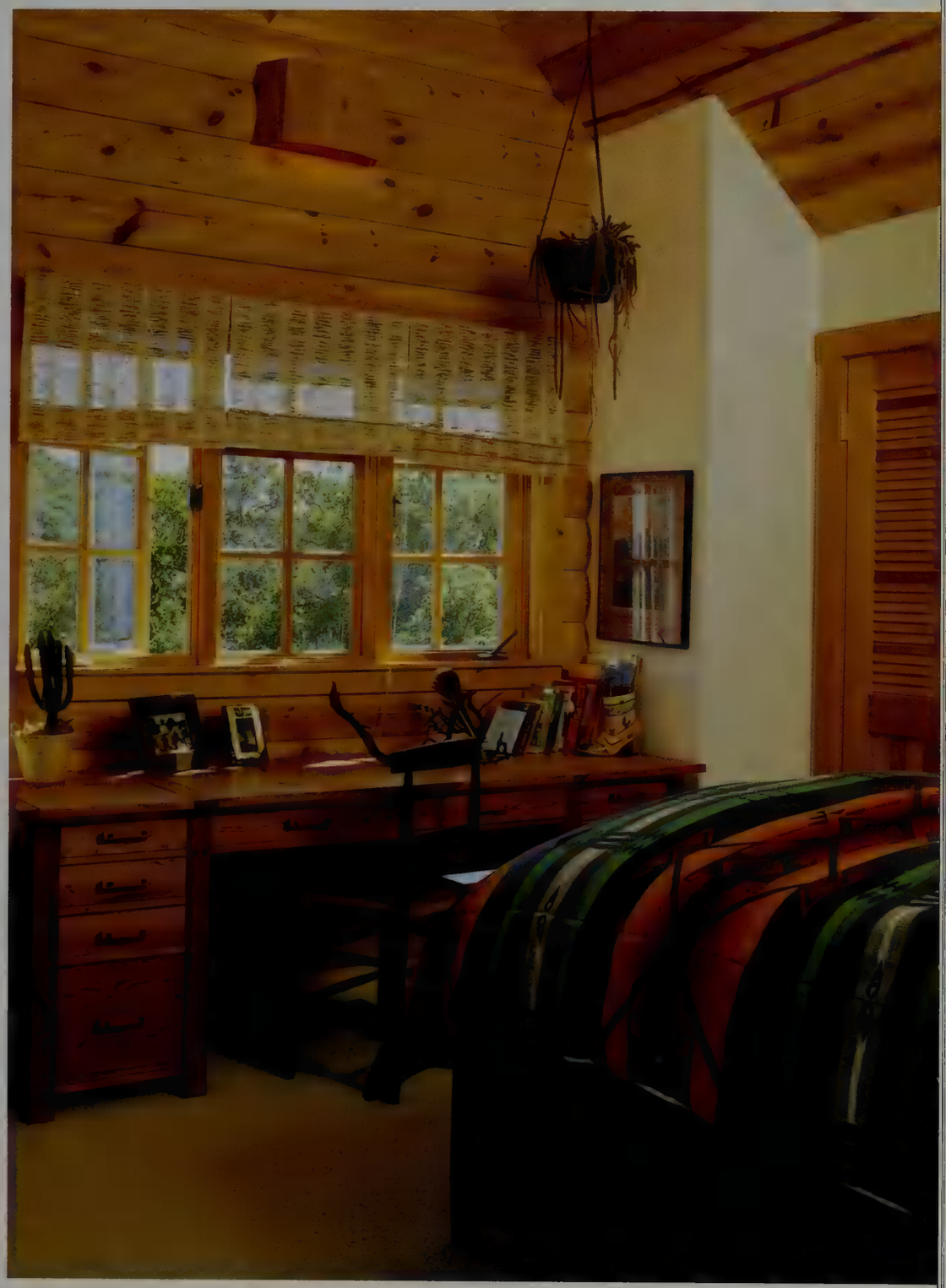


A ponderosa pine ceiling, salvaged heart pine floor and a maple butcher block underscore the rusticity of the kitchen. "The use of untreated, unfinished woods adds a tactile experience to the house," notes Stevens.



Craftspeople and friends, old as well as new, from all areas of the couple's lives contributed to the house.

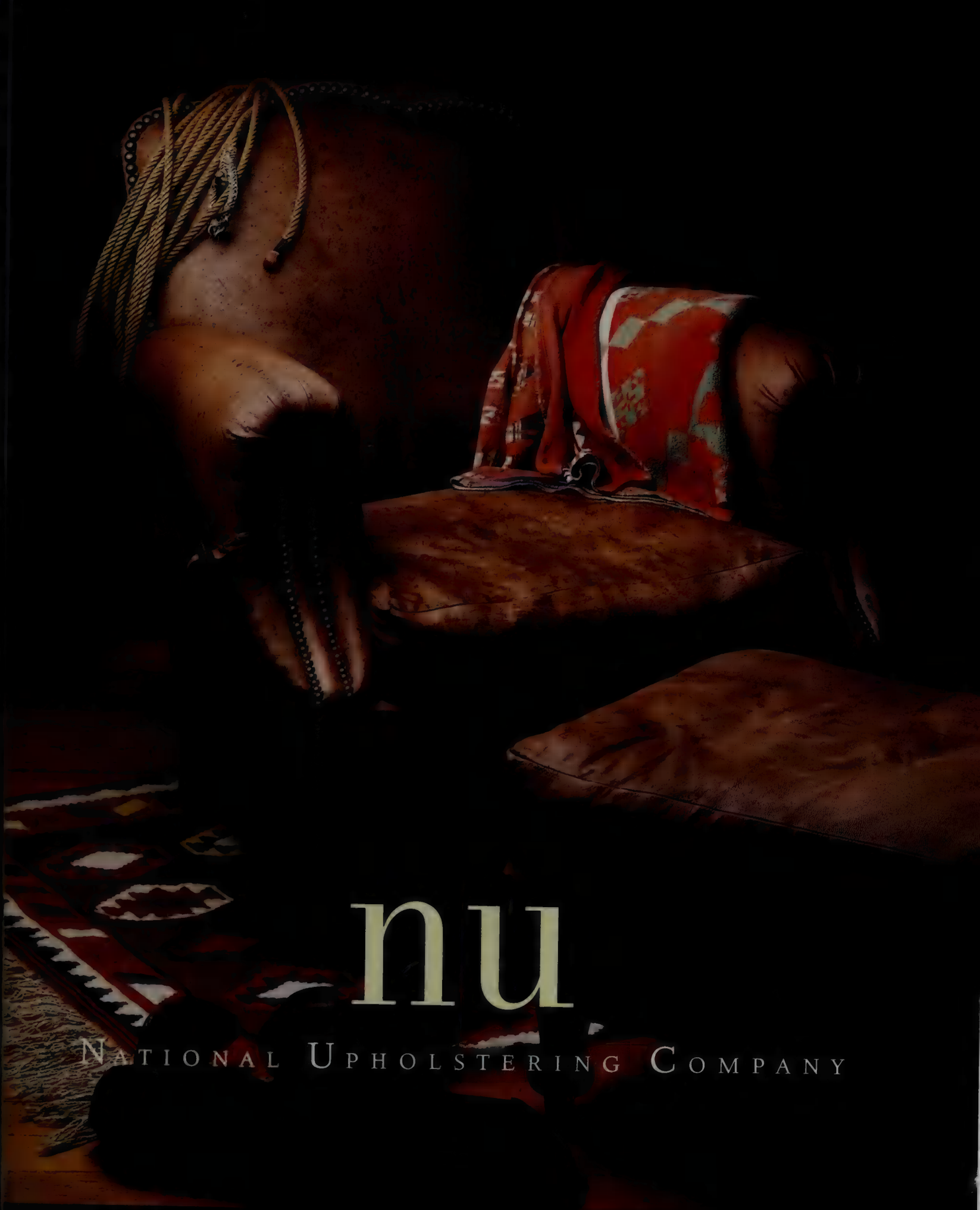




LEFT: "The master bedroom is light, with soft curves," says Stevens. "It's warmed by a corner fireplace." The bird sculptures were created by local artist Emile Norman. ABOVE: "The Tuckers asked for an upstairs with the dormer/attic room atmosphere of an eastern family house, and their son Max's room reflects that."



"The pool area lies on a ridgetop directly off the family room," says Stevens. "The pool is black plaster with granite edges. It's natural-looking."



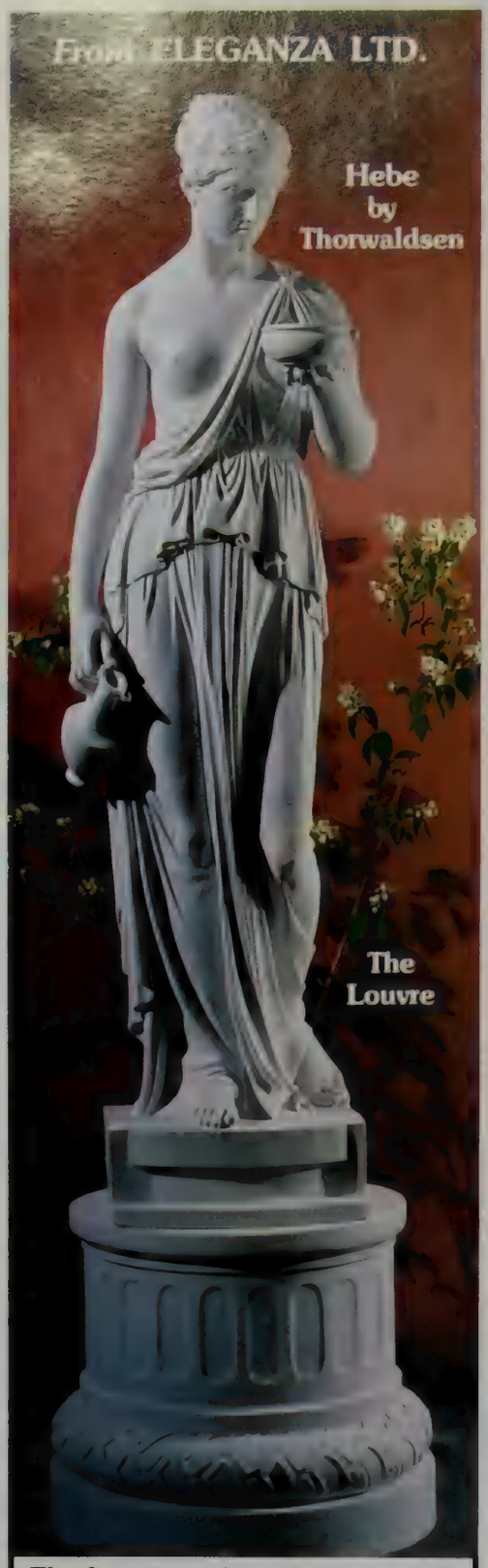
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ELIZABETH AND DANIEL PATRICK MOYNIHAN IN UPSTATE NEW YORK

continued from page 135

"Cutting brush and knocking down buildings—that was good exercise when I was young," the senator remarks. "Now, at sixty-seven, I am content just to *look* at whatever needs to be done." A stream flows behind the house, and some years ago, in a meadow on the far side of the stream, the couple dug a pond, fed by seven springs. The water is icy, and they have come to prefer swimming in a more recent acquisition—a heated pool that shares a walled garden and a terrace adjacent to the stable.

In a charmingly casual way, the driveway leading to the house peters out into grass just as it approaches the front door, as if to indicate that from any sensible driver's point of view it has gone quite enough and is entitled to disappear. When the house was built, the driveway was a portion of the local post road that wound up hill and down dale; eighty or ninety years ago the road was given a new course less serpentine than the old and more suited to the needs of the newfangled automobile. Beyond this expiring driveway is a stretch of lawn, wrested by repeated mowings from a hayfield and rendered fit for family games of croquet. (Liz Moynihan has painted a set of croquet balls and stakes to resemble characters in *Alice in Wonderland*, which may well be a silent commentary on the quality of the croquet played at Derrymore.) A newly planted apple orchard extends from the croquet lawn to the barn, with a mortise-and-tenon frame of pegged chestnut beams, some of which, the senator takes pride in pointing out, are sixty feet long. "Imagine the size of the trees from which those beams were cut!" he exclaims. "They were hewn out of what was then a virgin forest covering all of these hills." In order to deal hospitably with the ever-increasing number of visitors to Derrymore, Liz Moynihan hopes someday to insert a guest suite within the vast, unused spaces of the barn. "I intend to make the new quarters as nearly invisible as possible," she says. "The barn is too pleasing just as it is to risk insulting it with improvements."

As her barn plans hint, Liz Moynihan is an amateur architect in good standing; she has already solved several difficult problems of design at Derrymore. Given the small scale of the house and the very large scale of her husband—Senator Moynihan is well over six feet tall—how was she to accommodate them both? The solution on the first floor, which consists of a sitting room, a study, a combined kitchen and dining room, and a bath, was to add a large, square, high-ceilinged open porch to the back of the house, overlooking the stream and a prospect of distant fields; there the family obviously spends much of its time. On the second floor, she boldly removed the low ceiling of the master bedroom, allowing the room to take advantage of the space available overhead in a portion of empty attic; as an extra benefit, a large triangular window was placed in the gabled front wall of the attic, flooding the room below with light. Equally ingenious is a flight of stairs built to connect the master bedroom with a bath in the rear portion of the attic, in a space made usable by the construction of a lofty dormer window.

Marcus Tullius Cicero and Daniel Patrick Moynihan may have supposed that they were obtaining rural retreats for the purpose of rest and recreation; nevertheless, the two senators are alike in having discovered that the isolation of the countryside is ideal for work as well as play. Cicero wrote many books at his villa in Tusculum, and Moynihan has done the same in Delaware County. His workplace is a one-room schoolhouse, built in 1854 at the cost of a hundred and fifty-six dollars and long since abandoned in favor of a regional school. Poking about in the shallow attic of the schoolhouse, the senator found volumes of Macaulay's *History of England* and other majestic tomes, read once upon a time by ten-year-

continued on page 204

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DANIEL PATRICK MOYNIHAN
continued from page 202

olds and now considered suitable fare for university students. A potbellied iron stove in the middle of the schoolroom still serves to supply heat in wintry weather; along one wall is a large Shaker chest, upon whose surface rest a dozen or so typed manuscripts—welcome intimation of more books to come.

Nor is Liz Moynihan without a study in which to ponder and write. She has taken over the woodshed a hundred or so feet from the house and turned it into a beguiling invocation of an altogether different place and time—Hindustan in the sixteenth century. "When Pat and I were at the embassy in India back in the seventies," she explains, "I became interested in the architectural influence on Mughal palace design. I searched for and located the site and remains of Babur's Lotus Garden Palace in Dholpur, which had been considered lost for nearly four centuries. In the eighties I undertook the documentation of the site for the Archaeological Survey of India. Babur's lotus garden is a terrestrial representation of paradise. From my little woodshed I look out upon a different sort of paradise—one far more impromptu than Babur's, but no matter! It serves us well. I have written of Babur that he was an elegant nomad, and so, in a sense, is Pat, especially when he is out campaigning. What he comes home to is this dear Derrymore of ours."

The senator's workplace is a one-room schoolhouse built in 1854.

As orators will, the senator supplies a fitting last word. In his celebrated undulating cadence he says, "Liz is constantly finding four-leaf clovers here, and even an occasional five-leaf clover cannot escape her sharp eye. Derrymore is, one might therefore deduce, a lucky place to be." □

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A HERITAGE RESTORED IN WESTPORT, CONNECTICUT

continued from page 163

inn is the proliferation of trompe l'oeil, stencil work and other painterly motifs. The elevator has been transformed into a mock library; the ground-floor restaurant's private dining room is enveloped in a mural depicting highly stylized barnyard scenes; and each bedroom boasts a unique stencil design. There is the Indian room, replete with painted palms and the vision of a maharaja's procession; the Onion room, where the bulbs are reproduced in tribute to an early Westport crop; the Sheriff's room, displaying a five-point-star motif; and the Equestrian room, where, in addition to images of prancing horses, there is an edifying adage adapted from Robert Browning: "Ah But One's Reach Should Exceed One's Grasp Or What's A Heaven For?"

It was Meskan who asked stencil artist Lyn Le Grice of Cornwall, England, to come to the inn and offer an intensive workshop to train local aspiring artists in her techniques. "From the one hundred and two applicants who responded to a local newspaper advertisement, eighteen were selected," recalls Meskan. "Some had never held a paintbrush. After a one-week course each apprentice was given a room or a space in which to execute their talent." The designer selected the colors, but otherwise the blossoming artists were on their own. In case they encountered obstacles, Le Grice and artist John Wullbrandt were on hand to aid and encourage. "What makes the inn so singular is the creative energy that has been invested in it," says Meskan, "and I think that comes across to guests."

Rather than drawing exclusively from any one period or provenance when acquiring furniture, fabrics and objets d'art, Meskan is attracted to an eclectic mix. True, there is a preference for things English, especially seventeenth- and eighteenth-century furniture, but it is almost invariably juxtaposed with something decidedly more exotic: a piece of carved Thai sculpture, a chinoiserie cupboard or screen or a Portuguese needlepoint carpet. In the living room, the designer wasn't deterred from placing wicker chairs from Thailand with a hand-carved Louis-Philippe chair. It is all part of her master plan. "I never want to evoke a particular place—an English manor house, for example, or an Italian villa—so much as a thoroughly unique place," she insists. "Still, it cannot be so strange as to alienate the guest. Above all, I want people to be comfortable."

Meskan imbued each of the inn's rooms with at least some of the comforts of a grand house. There are tall built-in bookcases with collections of antiquarian and contemporary books; there are gilt mirrors and chandeliers, painted screens and tapestry pillows, and curious objects such as a nineteenth-century architectural model of a Russian church and a pair of massive Cantonese vases. All of the inn's beds are canopied with damask, taffeta, chintz or linen and covered with billowing duvets.

"What makes the inn so singular is the creative energy that has been invested in it," says Meskan, "and I think that comes across to guests."

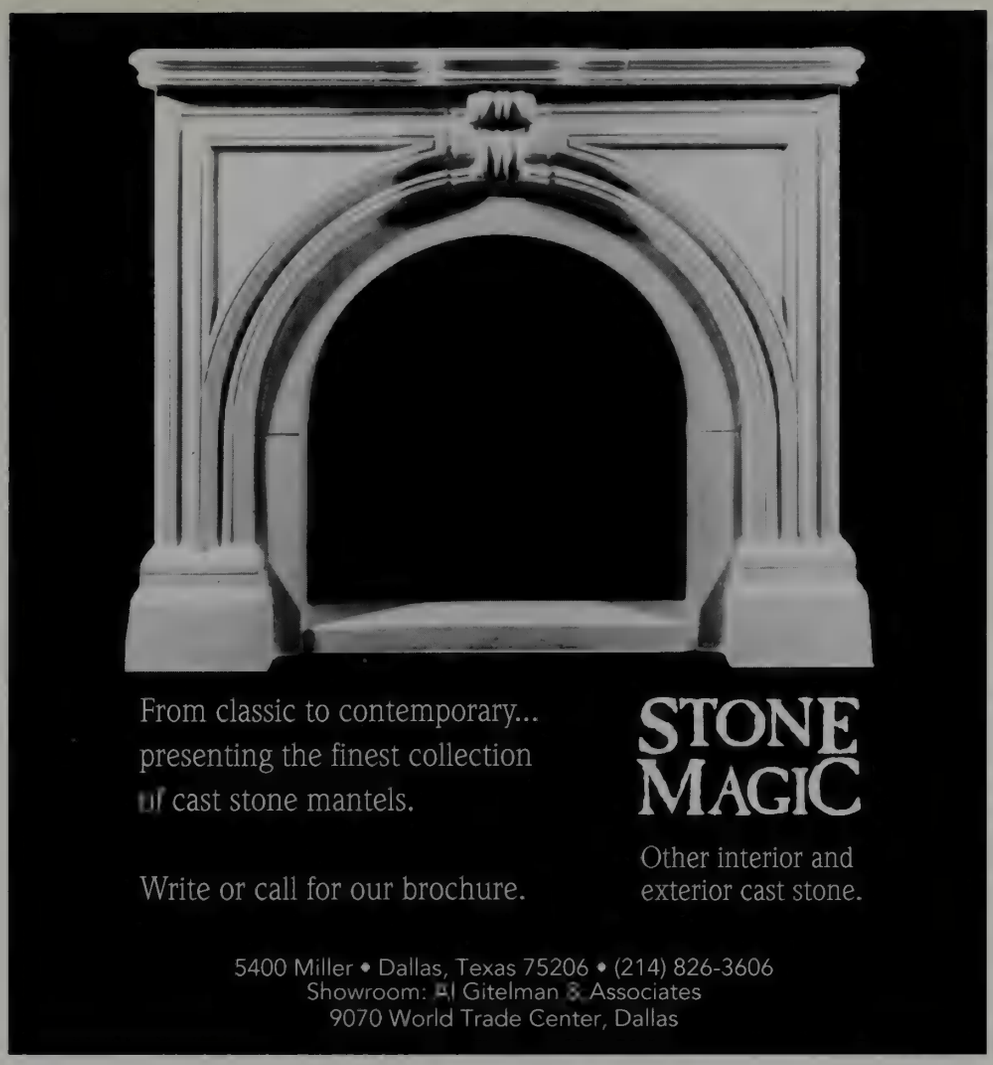
Not only is the air of the Inn at National Hall's rooms utterly inviting, there is nothing to suggest that one is in a hotel and not a posh private apartment in an international metropolis. And that, of course, was precisely Joszi Meskan's intention. "I want guests to linger in their rooms," she says, "to capture the warmth, to read and reflect, or to simply watch the sunlight stream in." □

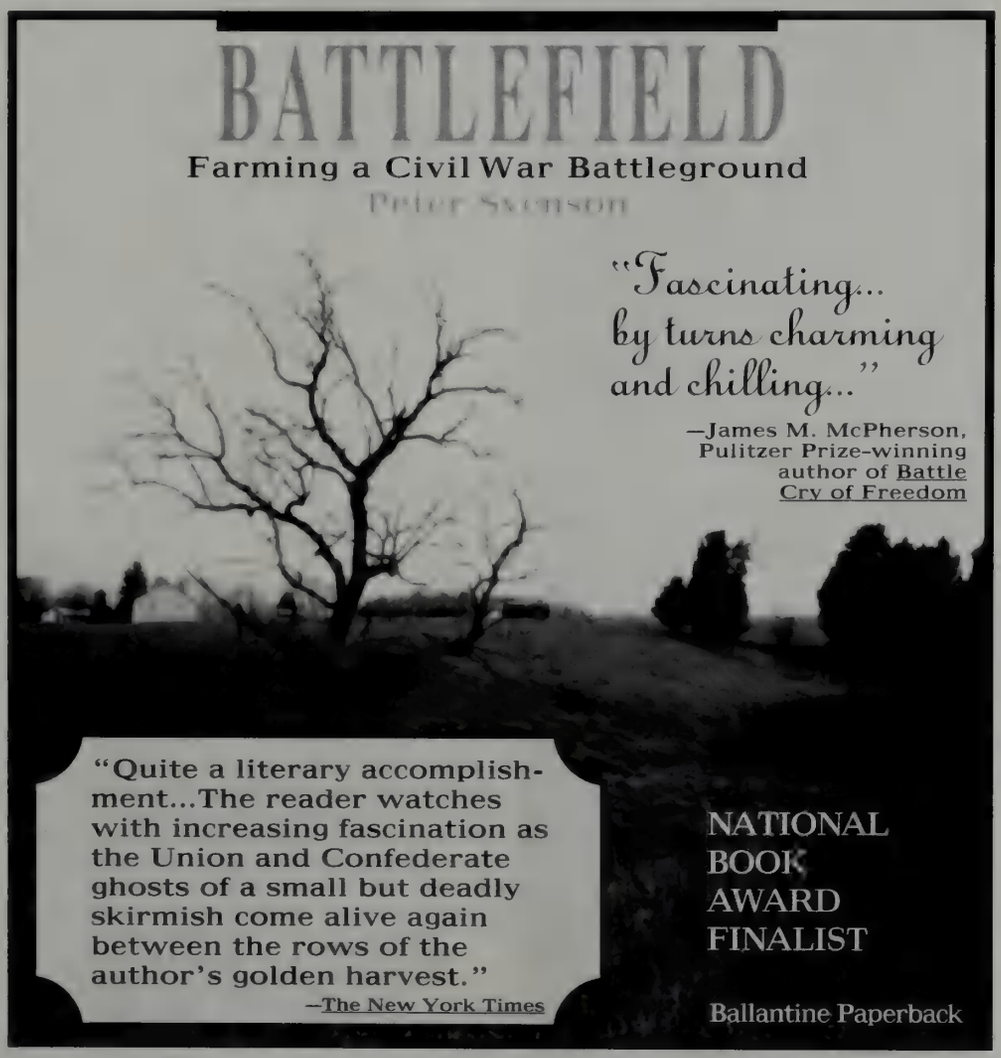
THE AUTHOR'S COLORADO RANCH
continued from page 186

The couple built a pump house and improved the barn and the granary, but these steep-roofed structures look the way they've probably always looked—old and weathered and solid. The landscaping is the kind you don't notice. Kathy L'Amour has planted a peony patch not far from the house. Aspen pole fencing lines the drive. Two ponds were dredged and stocked with trout, and fruit and pine trees have been added to the clusters of cottonwoods and weeping willows. The only signs of human presence are the hammocks and bentwood chairs and pine stumps from which one can survey the vast expanse of meadow and mountain.

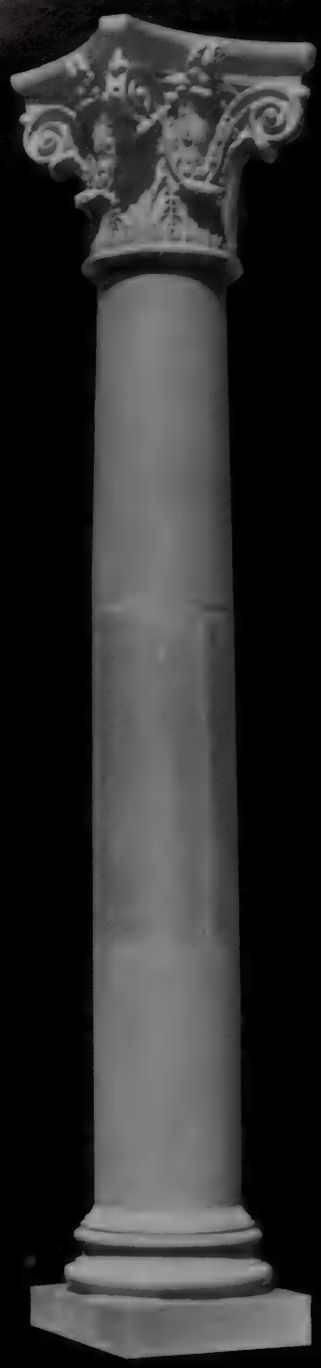
"There's a wonderful hike here—a seven-and-a-half-mile loop up to the mountains, along the ridge and back," says Kathy L'Amour. "But we could hike all day and still be on our land. Louis loved that. He would have bought the state of Colorado if he could have." Sometimes the author just liked to get out and chop wood or clear brush. But more than anything else, says his wife, he used this land as a kind of "research center." Three Indian reservations intersect in Durango, and it's the heart of mining and farming country as well. Here, where elk and deer feed at the back door, where the Ute, the Navajo and the Jicarilla Apache still have a heritage, Louis L'Amour was a student. "He'd observe the way things grew and how birds flew and how you could live a life around that."

Kathy L'Amour and her children return to Durango as often as they can. Louis, who "didn't care if he ever saw snow again after North Dakota," preferred the warm season in Colorado. He wrote several novels during his six years at the ranch, working on an IBM Selectric in front of a bedroom window looking out to Maggie Rock, a broad promontory above the pine ridge. One of these books, *Passin' Thru*, actually takes place here. Its opening sentence is: "Behind me a noose hung empty and before me the land was wild." □





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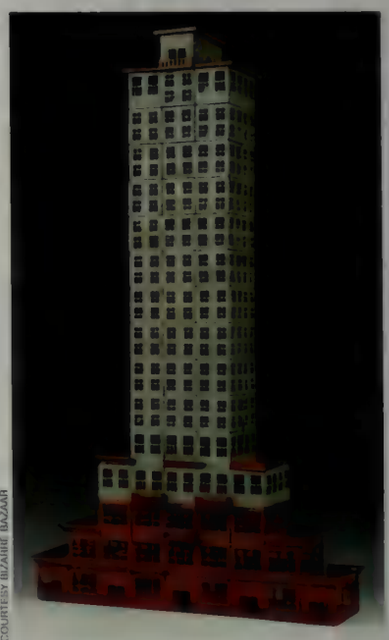
Building Blocks

What is a **Bizarre Bazaar**? It's three-inch-high sterling silver models of 20th-century chairs by Mies van der Rohe, Eames and Rietveld ($100–$190); it's an architect's model of the wrought-iron gates to the Vanderbilt mansion The Breakers ($9,500); it's children's building blocks made by Frank Lloyd Wright early in his career for the Milton Bradley toy company; it's Bilt E Z—a toy skyscraper building kit from the 1920s; it's bookends that are replicas of famous English buildings, from Neoclassical mansions to the Art Déco Michelin Tire headquarters ($125–$600); it's museum-quality toy cars, including the prototype of the Lincoln Continental made ca. 1950 for the Ford Motor Company ($4,500); it's an oversize string of glass pearls, each one a separate miniature perfume bottle, made by Delettrez in Paris in 1915 ($3,500). So far, Mario Buatta, Craig Wright and architect Robert A. M. Stern have nosed out this treasure trove on New York's Upper East Side. Bizarre Bazaar, 130¼ E. 65th St., New York 10021; 212-571-2100.



COURTESY BIZARRE BAZAAR

A ca. 1890 architectural model of the gates of The Breakers in Newport, Rhode Island



COURTESY BIZARRE BAZAAR

A toy skyscraper kit from the 1920s, used by Robert A. M. Stern for an architecture show



COURTESY GEORGE BRAZILLER

View with a Room

Several designers are talking about a new series of books produced by art-book publisher George Braziller. *The Great Fresco Cycles of the Renaissance* focuses on sets of wall paintings (i.e., "fresco cycles") done in specific buildings. So far the series includes *Giotto: The Scrovegni Chapel, Padua*; *The Brancacci Chapel, Florence*; *Raphael: The Stanza della Segnatura, Rome*; *Ambrogio Lorenzetti: The Palazzo Pubblico, Siena*; and *Piero della Francesca: San Francesco, Arezzo* (above). With scholarly introductions and lavish illustrations in a handy seven-by-ten-inch format, the books are a deal at $22.50 and $23.50. Available at museum shops and bookstores and from George Braziller, 60 Madison Ave., New York 10010; 212-889-0909.

Split Personality

East Hampton antiques dealer Gary Kephart seems to have a sixth sense for what such designers as Michael de Santis, Mark Hampton and Robert Metzger are looking for. That, for one, is what makes de Santis a loyal customer at Kephart and partner Susan Allen's shop, **Architrove**, where his latest purchase was a pair of ornamental, white-painted Italian finials from the 1920s.

What customers may find are a pair of ca. 1890 White and Company silver coach lights with sterling-silver-and-beveled-glass boxes, a ca. 1780 Dutch mahogany Pembroke table and Coalbrookdale garden furniture. Kephart and Allen have organized the store into two sections. "Upstairs is for people who go back to the city—formal furniture, mahogany, fruitwoods," says Kephart. "Downstairs there's antique wicker, mirrors and old chests." Architrove, 74 Montauk Hwy., No. 3, East Hampton, NY 11937; 516-329-2229.

continued on page 212

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COURTESY LA LUNE

COURTESY LA LUNE

Left: La Lune's leather chest with willow trim
Right: High-backed armchair and side chair from La Lune

New Old West

Aspen designer **Cassandra Lohr** has been scouring the area for artisans making unique handworked furnishings for mountain homes. Lohr discovered Shanandoa, an American Indian who walks the forest for fallen wood for each piece of furniture he makes, such as a tile-topped table with cedar driftwood legs and apron using tile that he decorated with Indian motifs. Another Native American paints intricate scenes or figures on the leather trim on blankets. A hobbyist carves western-looking furniture, such as a desk and chair with gun and rifle motifs throughout.

With a stable of ten artisans on hand, Lohr has put together the Old West Collection—Indian collectibles (blankets, pillows and a life-size tepee) and furniture on a western theme. The furniture consists of desks, credenzas and chairs, many of them designed by Lohr herself, like a carved pine desk and chair with fallow wood accents. The Old West Collection by Cassandra Lohr, Kneedler-Fauchere, 1801 Wynkoop St., #110, Denver, CO 80202; 303-292-5353.



DAVE MARLOW

A carved pine desk and chair with western motifs by Cassandra Lohr

Tree Hugging

"Making wood furniture without killing trees" is the motto of one major rustic furniture maker in the U.S. The **La Lune Collection** is handmade in Wisconsin using willow, cedar, white birch and other woods hand-pruned from trees and bushes that quickly regenerate new branches. While designers Jed Johnson and Terry Hunziker have availed themselves of some of La Lune's 600 furniture designs, one-third of La Lune's production is custom orders from companies like Ralph Lauren and Donghia, says Mario Costantini, who started La Lune in 1979 when, as an interior decorator, he couldn't find furniture that would fit into a western theme. La Lune Collections, 930 E. Burleigh St., Milwaukee, WI 53212; 414-263-5300.

Old Hickory Furniture Co. uses hickory saplings grown in specially planted groves for its collection of 130 tables, rockers, settees and headboards. For a sitting area in Matthew Modine's Manhattan town house (*AD*, Nov. 1992), Richard Gillette and Stephen Shadley selected cane-and-bark chairs from Old Hickory, which also has supplied rustic furniture to clients of decorators Steve Chase, William Diamond and Linda Bedell, who chose the wagon-wheel dining chair for a Telluride house (*AD*, March 1994). Established more than a century ago, Old Hickory has reintroduced many pieces of its stick furniture from old catalogues. Old Hickory Furniture Co., 403 S. Noble St., Shelbyville, IN 46176; 800-232-2275.

Flat Rock Furniture, a new manufacturer of hickory furniture, harvests withes—small trees that grow in the understory of forests—and uses twigs to create designs in relief on furniture. "Hickory, when deknotted and sanded, offers a mixture of colors and textures," says Vance McQueen, who started Flat Rock Furniture in 1986. Flat Rock also makes one-of-a-kind replicas of Adirondack furniture. Flat Rock Furniture, 9169 S. 25 W., Flat Rock, IN 47234; 812-587-5871.

Stacking Up

Adirondack Meets Ballroom: ***Jack Lenor Larsen*** *in New York has a chair (right) made by* ***The Wicker Works*** *in San Francisco that is composed of sculptured forged iron in delicate facsimile of 19th-century twig furniture. The seat is pickled mahogany and the whole has the shape of a little gilt side chair. Furthermore, the "Stacking Vine Chair" ($590) does just that—it stacks. To the trade only. Jack Lenor Larsen, 41 E. 11th St., New York 10003; 212-674-3993. The Wicker Works, 267 Eighth St., San Francisco, CA 94103; 415-626-6730.*



COURTESY THE WICKER WORKS

continued on page 214

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In the Showrooms

Stroheim & Romann (718-706-7000) calls the new Maestro Collection its "threadbare baronial look," a theme that is cropping up at a number of fabric houses these days. A series of printed fabrics based on 17th-century Dutch still-life paintings and the 19th-century trompe-l'oeil still lifes of the American artist William Harnett, Maestro starts off with a fabric called *Still Life*, which mixes brandy flasks, crystal goblets, bunches of grapes, hydrangeas, quill pens, books, Chinese bowls of pomegranates and hunting horns. *Zingaro* in the same collection has prints of tarot cards with motifs from the French Revolution, bound books and a heavy mantel clock. A complementary collection of woven fabrics is called Trophy, and includes *Dominoes*, *Chess*, *Dice* and *Cards*. Each fabric has just the objects named scattered against a background that is either plain or a simple monochromatic plaid. Coming from **JAB**, Stroheim's European parent company, is a woven design called *Etoile* that has, of course, gold stars against a midnight-blue-and-black background.

At **Travers** (212-888-7900), the new company established by Eldo Netto, there is a collection that evokes what Netto calls "faded elegance." More muted than Stroheim's "threadbare baronial look" but out of the same stable, this collection was produced by **Beaumont & Fletcher**, a fairly new English company whose charms seduced Netto at Decorex, the English fabric fair. *Plume*, one of Beaumont & Fletcher's fabrics printed on a cotton-and-linen union cloth, has an overall design of sinuously waving feathers. *Fig Leaf* is an open design of fruit, leaves and vines in beige on a union cloth. Also at Travers are hand-painted fabrics and wallpapers from **Peter Fasano**, who creates them in Massachusetts as he has for the last decade or so. One of his staples in both fabric and paper is *Bow Wow Wow*, silhouettes of dogs hand-printed in black. *Stars & Stripes* is both silk-screened and hand-painted with moons seemingly done in three dimensions on white and red stripes.


COURTESY STROHEIM & ROMANN

***Zingaro*, from Stroheim & Romann's new Maestro Collection**


COURTESY TRAVERS

***Plume* by Beaumont & Fletcher, represented at Travers**

Celestial motifs are always popular, so it comes as no surprise to see that one of the strongest images of the new rug line **Mark Inc.** (800-227-0927), designed by Mark Archie and represented at Christopher Norman, shows stylized suns with faces and shaded pointy rays. All of Archie's rugs are named after famous hotels. The sun rug, called *Pitrizza*, has a deep border of curving lines in shades of gold, and the backgrounds of the central panels with the sun faces are either royal blue, pale blue, hunting green or tomato red. *Splendido* is a Victorian-style rug with deep borders showing rows of flowers and a central panel of diamonds in black and rust.


COURTESY TRAVERS

***Bow Wow Wow* by Peter Fasano, at Travers**


COURTESY MARK INC.

***Pitrizza*, created by Mark Archie and available at Christopher Norman**

V'Soske (212-688-1150) has three new rugs designed in collaboration with architects **Robert Venturi** and **Denise Scott Brown**, who say that the inspiration for these rugs came from a trip to Japan. The first rug, called *#1*, has a pattern of white specks forming a series of rough diamond shapes on a black background; *#2* has widely scattered star bursts of white, yellow and red on a black background; and *Kimono* is a riot of color with panels of red and black and stylized flowers in red, white and yellow on green. *Inflight Day* and *Inflight Night*, designed in collaboration with the late Charles Pfister and Pamela Babey, are silk-and-wool rugs done in a rich beige (for *Day*) and a charcoal (for *Night*), and the surface has a grid of small circular tufts.

This month **Scalamandré** (718-361-8500) moves to a town house at 942 Third Avenue. Once a Horn & Hardart Automat, the building offers five floors of fabrics and wallpapers, including a fifth-floor museum with a revolving exhibition of antique fabrics, papers and passementerie from Scalamandré's archives. The firm is also launching Scala II, its classic designs on cotton and linen offered at lower prices than the traditional line.


COURTESY V'SOSKE

***Inflight Day*, designed by Pamela Babey and Charles Pfister**


COURTESY V'SOSKE

***Kimono*, a rug designed by Robert Venturi and Denise Scott Brown**

continued on page 216

the platt collections

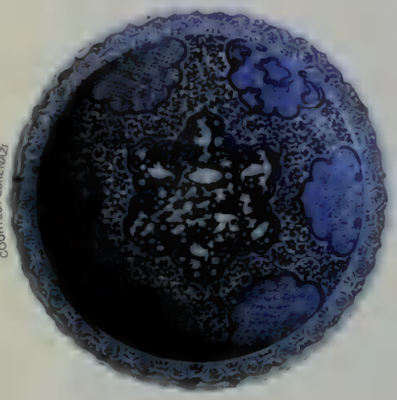


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Surface Attraction



COURTESY ESKENAZI

Twenty-six rare pieces of Chinese blue-and-white porcelain made between 1340 and 1435 come up for sale June 7 at London's Eskenazi Oriental Art gallery. The most rare, a mid-14th-century Yuan Dynasty dish (left) unearthed in a Damascus bazaar 30 years ago, is painted in underglaze blue and depicts cranes and ducks on a lotus pond. Asking price: $350,000. Eskenazi Oriental Art, 10 Clifford St., London W1X 1RB; 71-493-5464.

Streamlined & Modern

Modern American furniture is experiencing a revival, particularly **Heywood-Wakefield** pieces, characterized by their curved shapes and diminutive proportions. "The design is so clean and the color is so neutral you can mix it with anything," says Peter Keresztury, owner of **Deco to 50s** in San Francisco.

"After the Depression there was the idea that good design should be available to the middle class. Modern design—Ruhlmann, Süe et Mare—was expensive, exclusive," says **Chris Kennedy**, the acknowledged dean of Heywood-Wakefield. "Gilbert Rohde may have solicited his work to Heywood-Wakefield because he wanted well-designed furniture to be affordable for the masses." While Rohde led the company into modern times with his veneered designs, the Heywood-Wakefield pieces that are popular today are the Streamline series of solid birch furniture, which Count Alexis de Sakhnoffsky, a well-known automobile designer, created for the company in 1936. Kennedy, who is based near the birthplace of the Wakefield company, has been tracking the manufacturer for two decades. "In the last three years it's become very popular because of the color of the wood and because it's solid, not veneered." Chris Kennedy, American Decorative Arts, 3 Olive St., Northampton, MA 01060; 413-584-6804.

Don and Penny Colclough, owners of **Cadillac Jack** in Los Angeles, offer a wide assortment of the furniture made between 1936 and 1966. "We sell Heywood-Wakefield as it was sold originally. People can pick out various pieces and put them together as a set because the company produced furniture with the same proportions, the same construction, the same wood, whether it was in 1936 or 1956," says Don Colclough, noting that his workshop refinishes most pieces. The Colcloughs have everything from dining tables (right) with triple-wishbone legs ($1,395) to bedroom sets ($3,000–$4,000) and 36-inch china cabinets ($1,000), which are in demand in Japan (the Colcloughs supply three retail shops in Tokyo that sell the furniture). Cadillac Jack, 6911 Melrose Ave., Los Angeles 90038; 213-931-8864.

Keresztury, who organizes the show **"Deco to 50s"** that will be held June 4 and 5 at the Bay Area's Concourse Exhibition Center, diligently hunts for pieces clients want. Recently, after a year of looking, he completed a set of six rare 1950s upholstered chairs with curved backs and sculpted rear legs (below right). Deco to 50s, 149 Gough St., San Francisco 94102; 415-553-4500.

Keresztury was introduced to Heywood-Wakefield by fellow dealers Pam Groot and Floyd Wyrick, who do brisk business in Wakefield bedroom and dining room sets, bookcases and upholstered pieces, such as sofas, out of their San Francisco shop, **Another Time**, and their warehouse in nearby Martinez. Another Time, 1586 Market St., San Francisco, CA 94102; 415-553-8900.

The **South Beach Furniture Company** is reissuing select pieces of Heywood-Wakefield furniture using the same wood (northern yellow birch), the same construction techniques (steam bending) and even the same hardware. The company's offerings include the "Biscayne" sofa and matching club chair, basic dining chairs and the dining table with the wishbone legs ($1,795). South Beach Furniture Company, 180 N.E. 39th St., Miami, FL 33137; 305-576-4240. □



COURTESY CADILLAC JACK



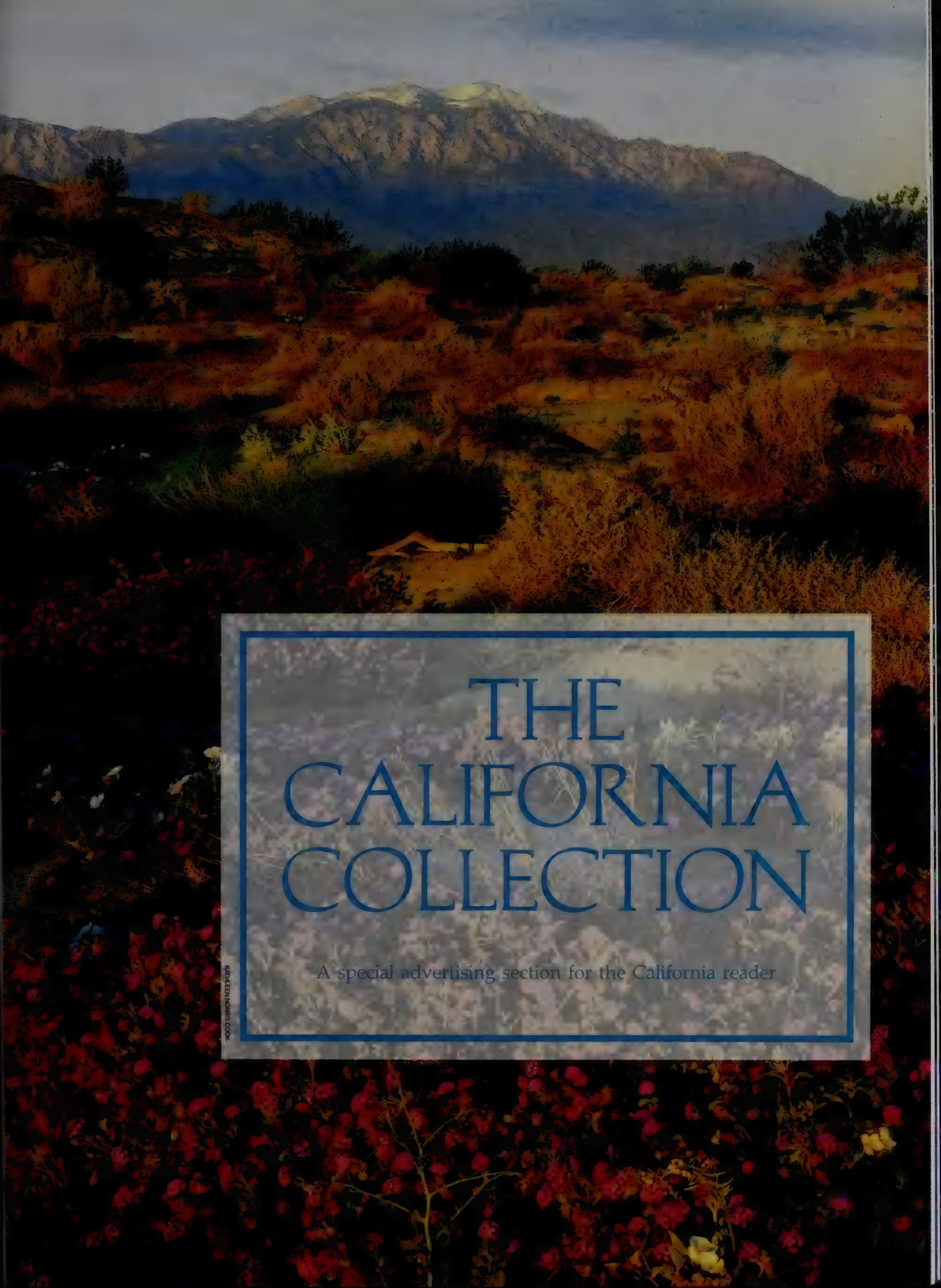
COURTESY PETER KERESZTURY



COURTESY GLAMIS CASTLE FURNITURE

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Scotland's **Glamis Castle**, the childhood home of the Queen Mother and the setting for *Macbeth*, also happens to be a repository of Scottish Chippendale, Hepplewhite and Sheraton furniture. And some of the best examples are now being reproduced. "These are the next generation's heirlooms," says Deirdre Livingstone, who represents the collection in North America. At Glamis Castle an entire room is devoted to showing the handmade reproductions (above). The series includes a four-poster bed, Hepplewhite painted armchairs and Chippendale dining chairs and japanned pier table. Each piece is produced in a limited edition and carries the maker's stamp and that of Glamis Castle. Glamis Castle Furniture, 575 Madison Ave., New York 10022; 212-605-0329.



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André Watts

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Sat Jun 11 8pm
André Watts, piano

Ravel/*Rapsodie espagnole:*
Boléro
Saint-Saëns/Piano Concerto No. 2
Gounod/Ballet Music from *Faust*

Free talks featuring Kern Holoman 7 pm.

SYMPHONIE FANTASTIQUE

Fri Jun 10 8pm
Women of the SFS Chorus
Vance George, director

Gluck/Excerpts from the opera *Orfee et Eurydice*
Debussy/*Nocturnes*
Berlioz/*Symphonie fantastique*

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JESSYE NORMAN SINGS SHÉHÉRAZADE


Jessye Norman

Thu Jun 2 8pm
Sat Jun 4 8pm
Sun Jun 5 7pm
Jessye Norman, soprano

Weber-Berlioz/*Invitation to the Dance*
Debussy/*Prelude to The Afternoon of a Faun, La Mer*
Ravel/*Shéhérazade*
Berlioz/*La Mort de Cléopâtre*

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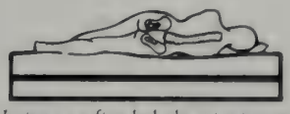


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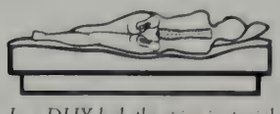


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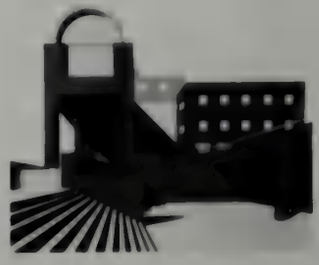
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